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# ALEXANDER'S & FEAST.

NOVELLO'S  
EDITION.

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MUSI



UNIVERSITY OF TORONTO



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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# ALEXANDER'S FEAST

ODE,

IN VOCAL SCORE,

COMPOSED IN THE YEAR 1736 BY

G. F. HANDEL.

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EDITED, AND THE ORGAN OR PIANOFORTE ACCOMPANIMENT ARRANGED BY

VINCENT NOVELLO.

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*Ent. Sta. Hall.*

*Price, in paper cover, 2s.*

„ *scarlet cloth, 4s.*

LONDON:

NOVELLO, EWER AND CO.,

1, BERNERS STREET (W.), AND 35, POULTRY (E.C.)

NEW YORK: J. L. PETERS, 843, BROADWAY.





ALEXANDER'S FEAST (with Mozart's Accompaniments).

Principal Violino Primo ...	5	6	Principal Vcello. e Basso ...	6	6	Clarini ...	...	...	...	1	4
Ripieno Do. Do. ...	2	9	Ripieno Do. Do. ...	3	0	Tympani ...	...	...	...	0	8
Principal Violino Secondo ...	5	0	Flauti ...	...	...	Soprano ...	...	...	...	1	3
Ripieno Do. Do. ...	2	9	Oboi ...	...	...	Alto ...	...	...	...	1	3
Principal Viola ...	4	9	Clarineti ...	...	...	Tenor ...	...	...	...	1	3
Ripieno Do. ...	2	9	Fagotti ...	...	...	Bass ...	...	...	...	1	3
			Corni ...	...	...						

Vocal Score, with Organ or Pianoforte Accompaniment, arranged by VINCENT NOVELLO, Folio, ros.; or bound in cloth 12s. 6d.  
All the Movements in this Ode may be had singly, in Vocal Score, Separate Vocal and Orchestral Parts.



# ALEXANDER'S FEAST.

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## Part the First.

### No. 1.—OVERTURE.

### No. 2.—RECITATIVE.

'Twas at the royal feast for Persia won,  
By Philip's warlike son ;  
Aloft, in awful state,  
The godlike hero sat  
On his imperial throne :  
His valiant peers were plac'd around ;  
Their brows with roses and with myrtles bound ;  
So should desert in arms be crown'd.  
The lovely Thais by his side,  
Sat like a blooming eastern bride,  
In flow'r of youth and beauty's pride.

### No. 3.—AIR AND CHORUS.

Happy, happy, happy pair !  
None but the brave deserve the fair.

### No. 4.—RECITATIVE.

Timotheus plac'd on high,  
Amid the tuneful choir,  
With flying fingers touch'd the lyre ;  
The trembling notes ascend the sky,  
And heav'nly joys inspire.

### No. 5.—RECITATIVE. *Accompanied.*

The song began from Jove,  
Who left his blissful seats above ;  
(Such is the power of mighty love)  
A dragon's fiery form belied the god ;  
Sublime on radiant spheres he rode,  
When he to fair Olympia press'd,  
And while he sought her snowy breast ;  
Then round her slender waist he curl'd,  
And stamp'd an image of himself, a sov'reign  
of the world.

### No. 6.—CHORUS.

The list'ning crowd admire the lofty sound :  
A present Deity ! they shout around,  
A present Deity ! the vaulted roofs rebound.

### No. 7.—AIR.

With ravish'd ears  
The monarch hears ;  
Assumes the god,  
Affects to nod :  
And seems to shake the spheres.

### No. 8.—RECITATIVE.

The praise of Bacchus then the sweet musician  
sung,  
Of Bacchus ever fair and ever young :



The jolly god in triumph comes,  
 Sound the trumpets, beat the drums ;  
     Flush'd with a purple grace,  
     He shows his honest face :  
 Now give the hautboy's breath ; he comes, he  
 comes.

No. 9.—AIR AND CHORUS.

Bacchus, ever fair and young,  
 Drinking joys did first ordain ;  
 Bacchus' blessings are a treasure,  
 Drinking is the soldier's pleasure ;  
     Rich the treasure,  
     Sweet the pleasure ;  
 Sweet is pleasure after pain.

No. 10.—RECITATIVE.

Sooth'd with the sound, the king grew vain,  
 Fought all his battles o'er again ;  
 And thrice he routed all his foes, and thrice  
     he slew the slain ;  
 The Master saw the madness rise,  
 His glowing cheeks, his ardent eyes ;  
 And while he heav'n and earth defied,  
 Chang'd his hand, and check'd his pride.

No. 11.—RECITATIVE. *Accompanied.*

He chose a mournful muse,  
 Soft pity to infuse.

No. 12.—AIR.

He sung Darius, great and good,  
     By too severe a fate,  
     Fall'n from his high estate,  
 And welt'ring in his blood ;  
     Deserted at his utmost need,  
     By those his former bounty fed,  
 On the bare earth exposed lies,  
 Without a friend to close his eyes.

No. 13.—RECITATIVE. *Accompanied.*

With downcast looks the joyous victor sat,  
     Revolving in his altered soul  
     The various turns of chance below,  
 And now and then a sigh he stole,  
     And tears began to flow.

No. 14.—CHORUS.

Behold Darius, great and good,  
     By too severe a fate,  
     Fall'n from his high estate,  
 And welt'ring in his blood ;  
     On the bare earth expos'd he lies,  
     Without a friend to close his eyes.

No. 15.—RECITATIVE.

The mighty Master smil'd to see  
 That love was in the next degree ;  
 'Twas but a kindred sound to move,  
 For pity melts the mind to love.

No. 16.—AIR.

Softly sweet, in Lydian measure,  
 Soon he sooth'd the soul to pleasure.

No. 17.—AIR.

War, he sung, is toil and trouble ;  
 Honour, but an empty bubble ;  
 Never ending, still beginning,  
 Fighting still, and still destroying ;  
 If the world be worth thy winning,  
 Think, O think it worth enjoying.  
 Lovely Thais sits beside thee,  
 Take the good the gods provide thee.

No. 18.—CHORUS.

The many rend the skies with loud applause ;  
 So Love was crown'd, but Music won the cause.



## No. 19.—AIR.

The Prince, unable to conceal his pain,  
 Gaz'd on the fair  
 Who caus'd his care,  
 And sigh'd, and look'd, and sigh'd again.  
 At length with wine and love at once oppress'd,  
 The vanquish'd victor sunk upon her breast.

## CHORUS.

The many rend the skies with loud applause ;  
 So Love was crown'd, but Music won the cause.

## Part the Second.

No. 20.—RECITATIVE. *Accompanied.*

Now strike the golden lyre again ;  
 A louder yet, and yet a louder strain ;  
 Break his bands of sleep asunder,  
 And rouse him like a rattling peal of thunder.

## CHORUS.

Break his bands of sleep asunder,  
 Rouse him like a peal of thunder.

## No. 21.—RECITATIVE.

Hark ! hark ! the horrid sound  
 Has rais'd up his head ;  
 As awak'd from the dead,  
 And amaz'd he stares around.

## No. 22.—AIR.

Revenge, revenge, Timotheus cries ;  
 See the furies arise,  
 See the snakes that they rear,  
 How they hiss in the air,  
 And the sparkles that flash in their eyes !

Behold a ghastly band,  
 Each a torch in his hand ;  
 These are Grecian ghosts, that in battle were  
 And unburied remain, [slain,  
 Inglorious on the plain.

No. 23.—RECITATIVE. *Accompanied.*

Give the vengeance due  
 To the valiant crew :  
 Behold how they toss their torches on high,  
 How they point to the Persian abodes,  
 And glitt'ring temples of their hostile gods !

## No. 24.—AIR.

The princes applaud with a furious joy ;  
 And the King seized a flambeau, with zeal to  
 destroy.

## No. 25.—AIR AND CHORUS.

Thais led the way,  
 To light him to his prey ;  
 And like another Helen, she fir'd another Troy.  
 The princes applaud with a furious joy ;  
 And the King seized a flambeau, with zeal to  
 destroy.

No. 26.—RECITATIVE. *Accompanied.*

Thus long ago  
 Ere heaving bellows learn'd to blow,  
 While organs yet were mute,  
 Timotheus, to his breathing flute,  
 And sounding lyre,  
 Could swell the soul to rage, or kindle soft desire.

## CHORUS.

At last divine Cecilia came,  
 Inventress of the vocal frame ;  
 The sweet enthusiast, from her sacred store  
 Enlarg'd the former narrow bounds,  
 And added length to solemn sounds,  
 With nature's mother-wit, and arts unknown  
 before.



*Nos. 27 and 28.*—RECITATIVE AND  
CHORUS.

Let old Timotheus yield the prize,  
Or both divide the crown ;  
He raised a mortal to the skies,  
She drew an angel down.

*No. 29.*—RECITATIVE.

Your voices tune, and raise them high,  
Till they echo, from the vaulted sky,  
The blest Cecilia's name :  
Music to heav'n and her we owe,  
The greatest blessing that's below ;  
Sound loudly, then, her fame.

*No. 30.*—DUET.

Let's imitate her notes above ;  
And may this evening ever prove  
Sacred to harmony and love.


*No. 31.*—CHORUS.

Your voices tune, and raise them high,  
Till they echo, from the vaulted sky,  
The blest Cecilia's name :  
Music to heav'n and her we owe,  
The greatest blessing that's below ;  
Sound loudly, then, her fame.  
Let's imitate her notes above ;  
And may this evening ever prove  
Sacred to harmony and love.

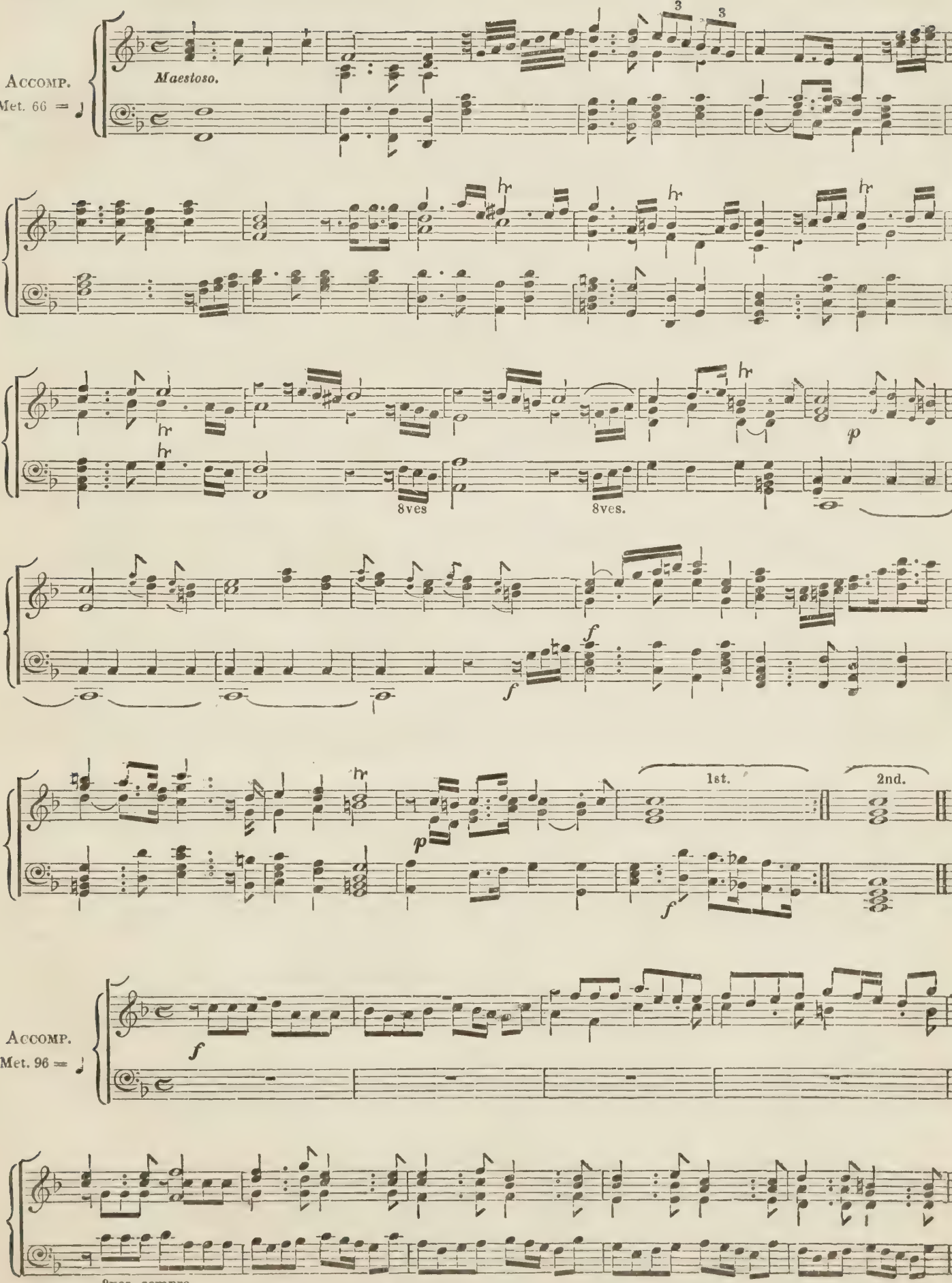


# OVERTURE.

## No. 1

ACCOMP.  
Met. 66 = 

*Maestoso.*

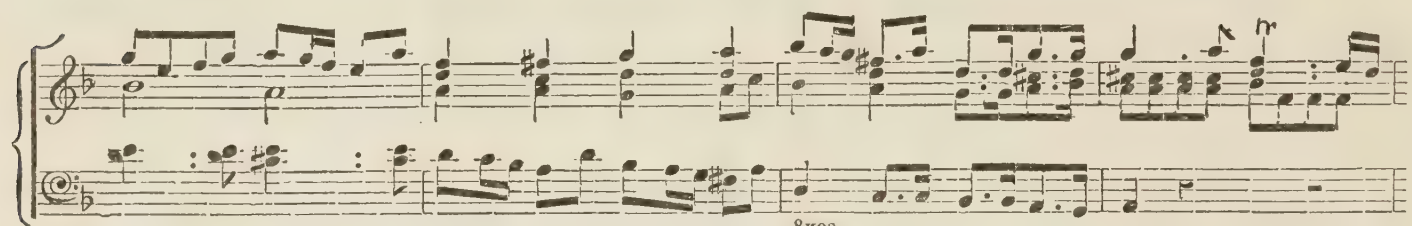


8ves. sempre.

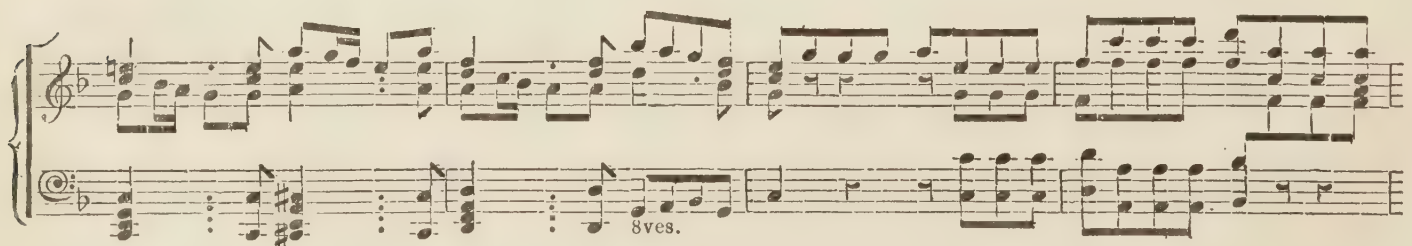




8ves



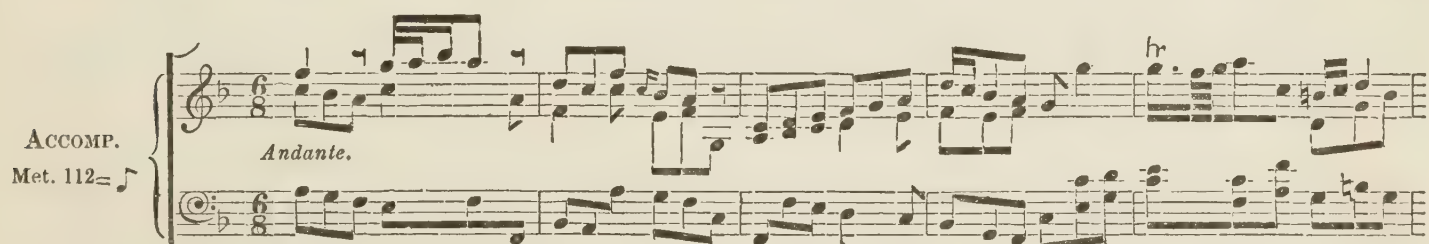
8ves.



8ves.









## No. 2.

## RECIT—'T WAS AT THE ROYAL FEAST.

VOICE. *RECIT.*

'Twas at the roy - al feast, for Persia won, By Philip's warlike son; A -

ACCOMP.

- - loft in aw - ful state, The God-like he - ro sat, On his im - pe - rial throne :

His va - liant peers were plac'd a - round ; Their brows with ro - ses and with myrtles

bound : So should de - sert in arms be crown'd, The love-ly Tha - is by his

*Slow.*

side, Sat like a blooming eastern bride, In flow'r of youth, and beauty's pride,



## No. 3.

## SOLO AND CHORUS.—HAPPY, HAPPY, HAPPY PAIR.

*Allegro ma non troppo.*

ACCOMP.  
Met. 116=

*f*

*pp* *f*

8ves.

3 3

SOPRANO VOICE.

Hap - py, hap - py, hap - py pair, None but the brave,

*p* *f* *p*

none but the brave, none but the brave de - serve the fair; none but the brave,

none but the brave, none but the brave de - serve the fair.

*f*

Hap - py, hap - py, hap - py pair! Hap - py, hap - -

*p*







none but the brave de - serve the fair, none but the brave de -

- serve the fair, none but the brave de - serve the fair.

CHORUS.

TREBLE. Hap-py, hap-py, hap-py pair!

ALTO. Hap-py, hap-py, hap-py pair!

TENOR. (8ve lower.) Hap-py, hap-py, hap-py pair!

BASS. Hap-py, hap-py, hap-py pair!

ACCOMP. *f* *p*

SOLI. TUTTI. SOLI.

Hap-py, hap - - - hap - py, hap-py, hap -

Hap-py, hap-py,

Hap-py, hap - - - hap - py, hap-py, hap -

Hap-py, hap-py,

*f* *p* *ff* *p* *ff* *p*



hap-py, py,

happy, hap-py, py,

*f*

**Tutti.**

hap - py, hap-py, hap-py, hap-py pair!

hap - py, hap-py, hap-py, hap-py pair!

hap - py, hap-py, hap-py, hap-py pair!

hap - py, hap-py, hap-py, hap-py pair!

*p* *f* 8ves 8ves.

None but the brave, none but the brave,

None but the brave, none but the brave, none but the brave de - serve the fair;

None but the brave, none but the brave, none but the brave de - serve the fair;

*f*



none but the brave, none but the brave, none but the brave, none but the brave,

none but the brave de - serve the fair; none but the brave, none but the brave,

none but the brave de - serve the fair;

The musical score is for a piece titled "The Brave". It features four staves. The first three staves are vocal parts, and the fourth is a piano accompaniment. The key signature is D major (two sharps). The time signature is 4/4. The lyrics are: "none but the brave, none but the brave, none but the brave, none but the brave, none but the brave de - serve the fair; none but the brave, none but the brave, none but the brave de - serve the fair;".

none but the brave de - serve the fair;

none but the brave de - serve the fair; none but the brave, none but the brave

none but the brave de - serve the fair; none but the brave, none but the brave,

none but the brave de - serve the fair; none but the brave, none but the brave,

8ves. 8ves.

none but the brave de - serve the fair; none but the brave, none but the brave,

none but the brave de - serve the fair; none but the brave, none but the brave,

none but the brave de - serve the fair; none but the brave, none but the brave,

none but the brave de - serve the fair;

*mp*

8ves.



none but the brave de - serve the fair! Hap - py, hap - py, hap - py pair! none but the brave,  
 none but the brave de - serve the fair! Hap - py, hap - py, hap - py pair! none but the brave,  
 none but the brave de - serve the fair! Hap - py, happy, hap - py pair!

8ves. 8ves.

none but the brave, none but the brave de - serve the fair!  
 none but the brave, none but the brave de - serve the fair! none but the brave . .  
 none but the brave de - serve the fair! none but the brave . .  
 none but the brave, none but the brave de - serve the fair!

8ves. 8ves.

no, none but the brave de - serve the fair!  
 . . . none but the brave de - serve the fair! none but the brave, . .  
 . . . none but the brave de - serve the fair! none but the brave, . .  
 no, none but the brave de - serve the fair!

8ves. *p*



SOLO. CHORUS.

no, none but the brave de - serve the fair! Hap - py, hap - py, hap - py,

none but the brave de - serve the fair! hap - py,

SOLO. CHORUS.

none but the brave de - serve the fair! Happy, hap - py, hap - py,

no, none but the brave de - serve the fair! Hap - py

*f* *p* *ff*

8ves.

SOLO. TUTTI.

hap - py, hap - py, hap - py, hap - py, hap - py pair! none but the brave,

hap - py hap - py, hap - py, hap - py pair!

SOLO. TUTTI.

hap - py, hap - py, hap - py, hap - py pair!

hap - py, hap - py, hap - py, hap - py pair!

*p* *ff* *p*

8ves.

none but the brave, none but the brave deserve the fair! none but the brave deserve the fair!

none but the brave, none but the brave, none but the brave deserve the fair! the

none but the brave deserve the fair!

none but the brave deserve the fair!

8ves.



None but the brave, none but the brave, none but the brave de-serve the fair!

fair! . . . none but the brave de-serve the fair!

None but the brave, none but the brave, none but the brave de-serve the fair!

None but the brave, none but the brave, none but the brave de-serve the fair!

8ves. 8ves.

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

Hap - py, hap - py, hap - py pair! None but the brave de - serve the fair!

8ves. 8ves.

None but the brave de - serve the fair!

None but the brave de - serve the fair!

None but the brave de - serve the fair!

None but the brave de - serve the fair!

8ves.



## No. 4.

## RECIT.—TIMOTHEUS PLAC'D ON HIGH.

VOICE. RECIT.

Ti - motheus plac'd on high, A - mid the tune-ful quire, With fly-ing

finger's touch'd the lyre; The trembling notes as-cend the sky, And heav'nly joys in - spire.

ACCOMP.

## No. 5.

## RECIT. (ACCOMP.)—THE SONG BEGAN FROM JOVE.

VOICE. RECIT.

The song began from Jove, Who left his bliss - ful seats a -

- bove; (Such is the pow'r of mighty love) A dragon's fie - ry form be-ried the

god; sub-lime on ra-diant spheres he rode, When he to fair O - lym-pia press'd,

And while he sought her snowy breast; Then, round her slen-der waist he curl'd,

ACCOMP.



And stamp'd an i - mage of him - self, a sov'reign of the world.

No. 6. CHORUS.—THE LIST'NING CROWD ADMIRE THE LOFTY SOUND.

ACCOMP. *Andante. pp*  
Met. ♩ = 96.

8ves. sempre.

1st TREBLE. *p*

2nd TREBLE. *p*

ALTO.

1st TENOR. (8ve. lower.)

2nd TENOR. (8ve. lower.)

1st BASS.

2nd BASS.

The list'ning crowd . .

The list'ning crowd . .

*p*



ad-mire the lof - ty sound,

ad-mire the lof - ty sound,

A pre-sent

A pre-sent

*f* 8ves.

De - i-ty! they shout a - round; A pre-sent De - i-ty! the vault-ed roofs re -

De - i-ty! they shout a - round; A pre-sent De - i-ty! the vault-ed roofs re -

*hr*

Detailed description: This is a page of a musical score for Handel's 'Alexander's Feast'. It features multiple staves for voices and instruments. The top system includes two vocal staves with the lyrics 'ad-mire the lof - ty sound,'. Below them are two more vocal staves, followed by two empty staves. The next system shows two vocal staves with the lyrics 'A pre-sent' and two empty staves. The following system contains a complex instrumental passage with a forte (*f*) dynamic and a marking '8ves.' (eight measures). The bottom system includes two vocal staves with the lyrics 'De - i-ty! they shout a - round; A pre-sent De - i-ty! the vault-ed roofs re -' and two empty staves. The final system shows a continuation of the instrumental passage with a 'hr' marking. The key signature is one sharp (F#), and the time signature is common time (C).



The list'ning crowd ad -

The list'ning crowd ad -

The list'ning crowd ad -

The list'ning crowd

The list'ning crowd

- - bound.

The list'ning crowd

- - bound..

The list'ning crowd

*p*

*hr*

- - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

- - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

- - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

ad - mire the lof - ty sound, A pre-sent De - i-ty! they shout a -

*hr*



round, A pre - sent de - i - ty! the vault-ed roofs re - bound, . .

round, A pre - sent de - i - ty! the vault-ed roofs re - bound, .

round, A pre - sent de - i - ty! the vault-ed roofs re - bound, . .

round, A pre - sent de - i - ty! the vault-ed roofs re - bound, . .

round, A pre - sent de - i - ty! the vault-ed roofs re - bound, . .

round, A pre - sent de - i - ty! the vault-ed roofs re - bound, . .

round, A pre - sent de - i - ty! the vault-ed roofs re - bound, . .

The first system of the musical score features eight staves. The top seven staves are vocal parts, each with the lyrics "round, A pre - sent de - i - ty! the vault-ed roofs re - bound, . .". The eighth staff is a piano accompaniment with a complex, rhythmic pattern.

A pre - sent

A pre - sent

A pre - sent

A pre - sent

A pre - sent

A pre - sent

A pre - sent

A pre - sent

The second system of the musical score features eight staves. The top seven staves are vocal parts, each with the lyrics "A pre - sent". The eighth staff is a piano accompaniment with a complex, rhythmic pattern.



De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

De - i-ty! A pre-sent De - i-ty! the vault - ed roofs re -

bound.

bound.

bound.

bound.

bound.

bound.

bound.

bound.

*pp*

*ppp*

## No. 7.

## AIR.—WITH RAVISH'D EARS.

TENOR VOICE.

AIR.

*Allegro ma non Presto.*

ACCOMP.

Met. 126=

Solo.

*p*

Tutti.

*f*

Solo.

*p*

Tutti.

*f*

Solo.

*p*

With ra - vish'd ears the mo - narch hears;

With ra - vish'd ears the mo - narch hears; Assumes the

*p*



Handwritten musical score for Handel's "Alexander's Feast," Novello's Edition. The score is written for a vocal soloist and a three-part piano accompaniment (treble, alto, and bass staves). The key signature is D major (two sharps). The lyrics are: "god, Af-fects to nod: And seems to shake the spheres, to shake the spheres." The score includes various musical notations such as rests, notes, beams, slurs, and ornaments (marked 'hr'). There are also dynamic markings like 'Soli.' and 'f'.

god, Af-fects to nod: And seems to shake the spheres, to shake the spheres.

*p* Solo.

With ravish'd ears the monarch hears, the mon-arch

hears; With ra-vish'd ears the monarch hears; Assumes the god,

Af-fects to nod, And seems to

shake . . . the spheres; And seems to shake

*pp*



the spheres; And seems to shake,

and seems to shake,

and seems to shake, . . .

to shake the spheres.

## No. 8.

## RECIT.—THE PRAISE OF BACCHUS.

VOICE. *RECIT.*

The praise of Bacchus, then, the sweet mu-si-cian sung, Of Bacchus, e-ver fair, and e-ver

ACCOMP.

young: The jol - ly god in triumph comes; sound the trumpets, beat the drums: Flush'd

with a purple grace, He shews his honest face; Now give the hautboys breath, he comes! he comes.

## No. 9.

## SOLO AND CHORUS.—BACCHUS EVER FAIR AND YOUNG.

ACCOMP. *Andante.*

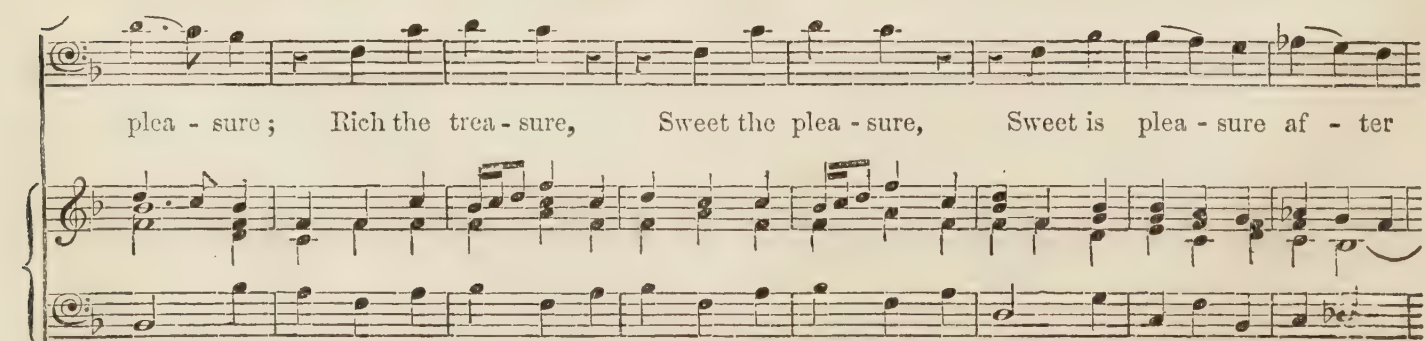
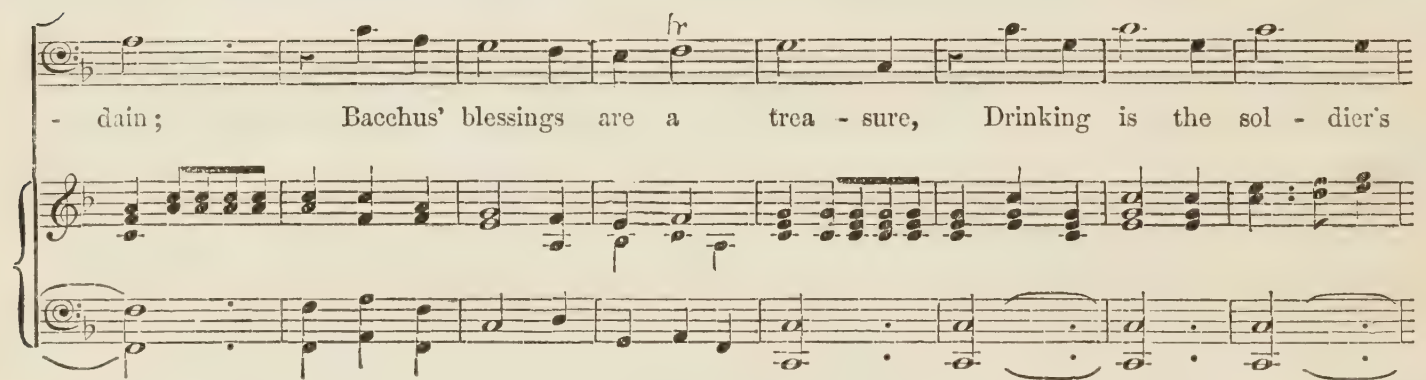
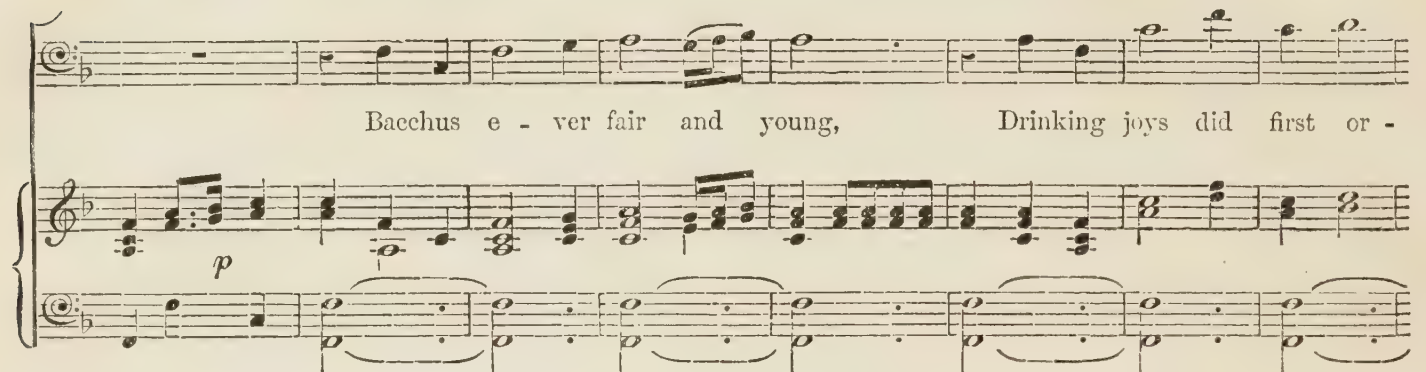
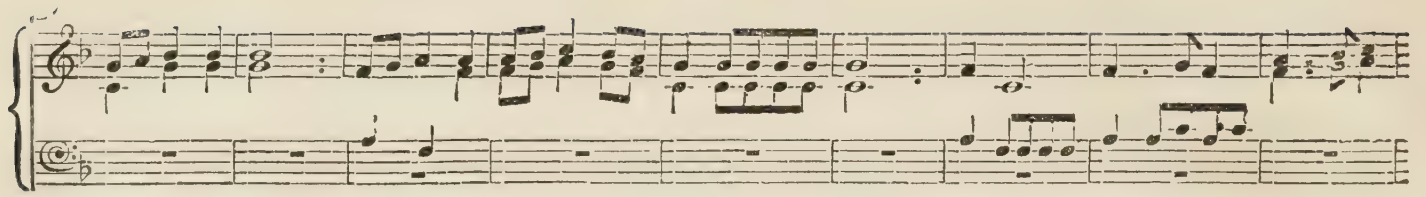
Met. 120. = ♩

Corni.

Oboe. *hr* Corni.

Fagotti.





pain, . . af - ter pain. Bacchus' bless - ings

are a . . trea - sure, Drinking is . . the sol - dier's plea - sure, drinking is . . the sol - dier's

plea - sure; Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure af - ter pain, . .

af - ter pain, af - ter pain, af - ter pain. Rich the trea - sure, Sweet the

plea - sure, Rich the trea - sure Sweet the plea - sure, Sweet is pleasure af - - - ter

pain, sweet is plea - sure af - ter pain. Corni.



ALTO. CHORUS. *f* Bacchus' bless - ings are a trea - sure,

TENOR. CHORUS. *f* Bacchus' bless - ings are a trea - sure, are a trea - sure, are a trea - sure,

BASS. CHORUS. *f* Bacchus' bless - ings are a trea - sure,

ACCOMP. *f*

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure; Rich the

Drinking is the sol - dier's plea - sure, Drinking is . . the sol - dier's plea - sure; Rich the

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure; Rich the

trea - sure, Drinking is the sol - dier's plea - sure, Rich the trea - sure, Sweet the plea - sure,

trea - sure, Drinking is the sol - dier's plea - sure, Rich the trea - sure, Sweet the plea - sure,

trea - sure, Drinking is the sol - dier's plea - sure, Rich the trea - sure, Sweet the plea - sure,

Sweet is pleasure af - ter pain, . af - ter pain, af - ter pain, . . Sweet is plea - -

Sweet is plea - sure af - ter pain, . af - ter pain, af - ter pain, . . Sweet is plea - -

Sweet is plea - sure af - ter pain, af - ter pain, af - ter pain, . . Sweet is plea - -

*p*

- sure af - ter pain. Bacchus' bless - ings are a . . trea - sure,

- - sure af - ter pain. Bacchus' bless - ings are a trea - sure,

- - sure af - ter pain. Bacchus' bless - ings are a . trea - sure,

*f*

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure ;

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure ; Rich the

Drinking is the sol - dier's plea - sure, Drinking is the sol - dier's plea - sure ; Rich the



Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure

trea - sure, Sweet the plea - sure, Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure

trea - sure, Sweet the plea - sure, Rich the trea - sure, Sweet the plea - sure, Sweet is plea - sure

af - ter pain, Sweet is plea - sure af - - ter pain, Sweet is pleasure af - ter pain.

af - ter pain, Sweet is plea - sure af - ter pain, Sweet is pleasure af - ter pain

af - ter pain, Sweet is plea - sure af - ter pain, Sweet is pleasure af - ter pain.

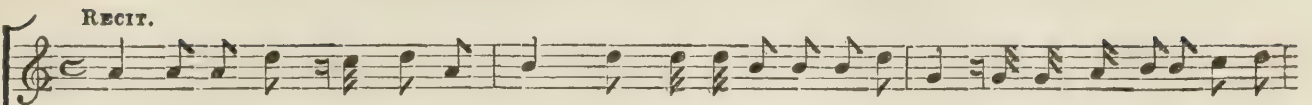
Corn

*f* Tutti.

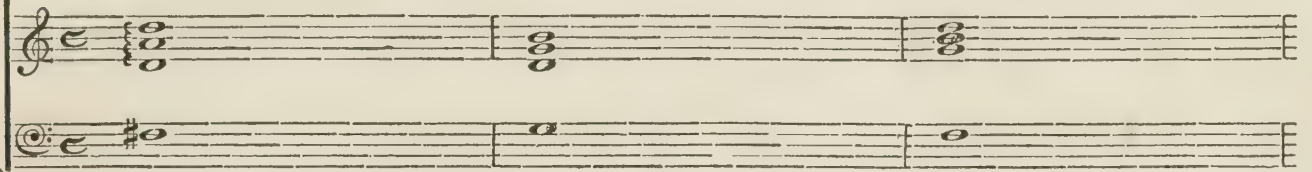
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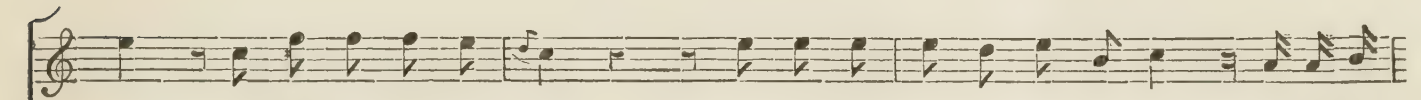
## RECIT.—SOOTH'D WITH THE SOUND.

RECIT.

Voice. 

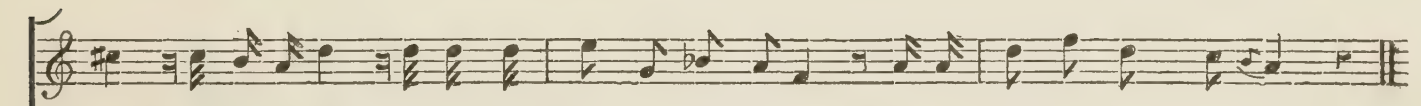
Sooth'd with the sound, the king grew vain; Fought all his battles o'er a-gain, And thrice he routed all his

Accomp. 

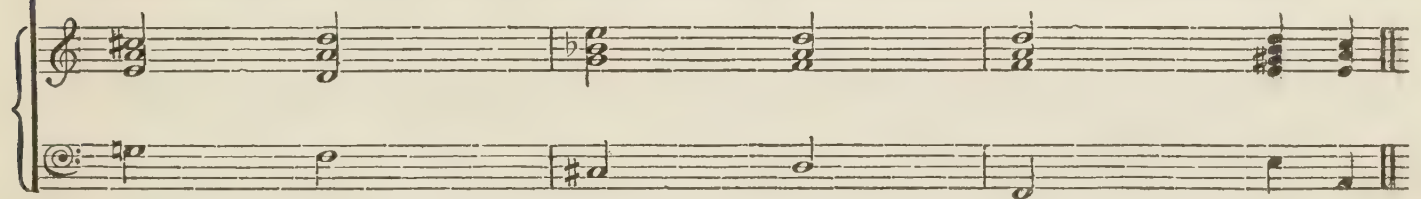


foes, and thrice he slew the slain; The master saw the madness rise. His glowing





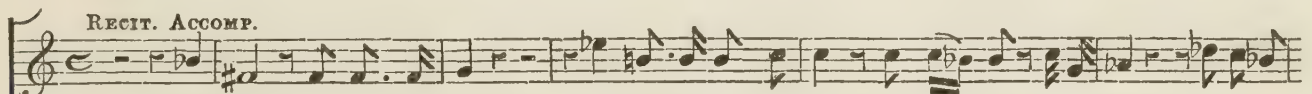
cheeks, his ardent eyes; And while he heav'n and earth defy'd Chang'd his hand, and check'd his pride.



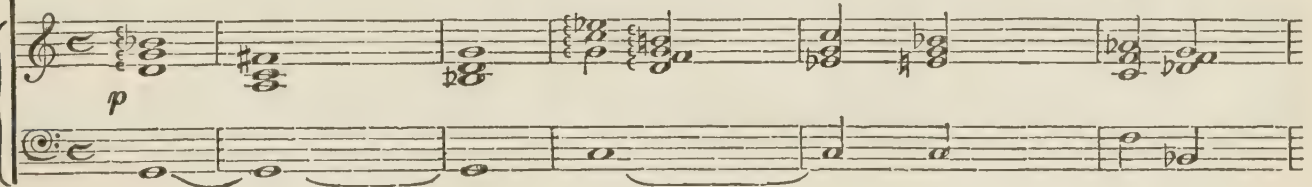
## No. 11,

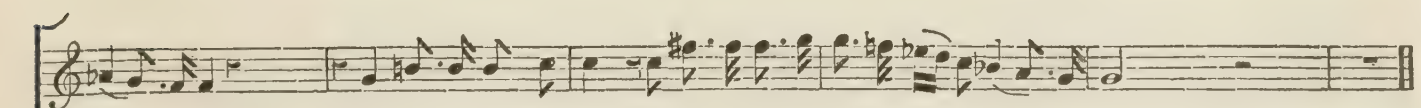
## RECIT. ACCOMP.—HE CHOSE A MOURNFUL MUSE

RECIT. ACCOMP.

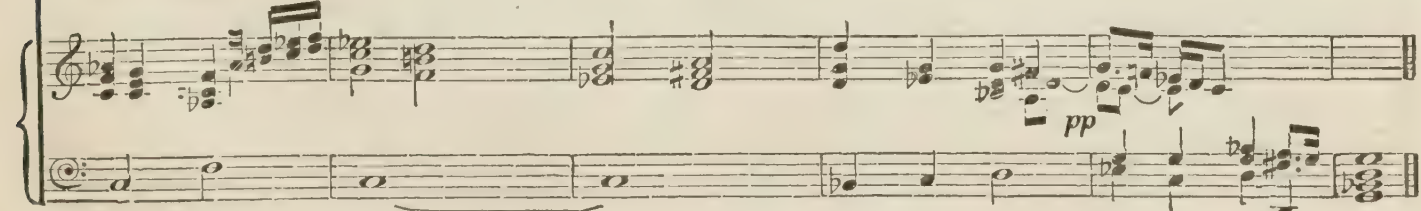
Voice. 

He chose a mournful muse, He chose a mournful muse, Soft pi - ty to infuse, Soft pi-ty

Accomp. 



to infuse; He chose a mournful muse, Soft pity to infuse, Soft pi-ty to in-fuse.





## No. 12.

## AIR.—HE SANG DARIUS GREAT AND GOOD.

*AIR.—Largo Piano e staccato.*

SOPRANO VOICE.

ACCOMP.

Met. 104 = ♩

He sung Da-ri - us, great and good,

By too se - vere a fate, . By too se - vere a fate,

Fall'n, Fall'n, . Fall'n, Fall'n, .

*Adagio.*

Fall'n from his high es - tate, And welt' - ring in his blood.

*Adagio.*

*Largo e piano.*

De - sert - ed at his ut - most need, By those his for - mer boun - ty

*Largo e piano. (76 = ♩)*

fed, by those his former boun - ty fed, On the bare earth ex - pos - ed lies, Without a

friend, with - out a friend, with - out a friend to close his eyes;

Without a friend, with - out a friend, without a friend to close his eyes.



No. 13.

RECIT. (ACCOMP.)—WITH DOWN-CAST LOOKS.

VOICE.

With down-cast looks the joy-ous vic-tor sat; Re-volv-ing in his al-ter'd

ACCOMP.

soul, The va-rious turns of chance be - low And now and then a sigh he

stole, And tears be-gan to flow, And tears be-gan to flow.

No. 14.

CHORUS.—BEHOLD DARIUS, GREAT AND GOOD.

CHORUS. *Larghetto.*

TREBLE.

Be - hold, . Be - hold, . Da

ALTO.

Be - hold, . Be - hold Da -

TENOR.  
(8ve lower.)

Be - hold, . Be - hold, . Da

BASS.

Be - hold, . Be - hold, . Da

*Larghetto piano ma non troppo.*

ACCOMP

Met. ♩=108.

ri - us, great and good, . By too se-vere a fate, .

ri - us, great and good, . By too se-vere a fate, .

ri - us, great and good, . By too se-vere a fate, .

ri - us, great and good, . By too se-vere a fate, .

Fall'n, . Fall'n, . Fall'n, .

Fall'n, . Fall'n, . Fall'n, .

Fall'n, . Fall'n, . Fall'n, .

Fall'n, . Fall'n, . Fall'n, .

Fall'n . from his high es - tate, .

Fall'n . from his high es - tate, .

Fall'n . from his high es - tate, . And

Fall'n . from his high es - tate, . Fall'n, fall'n, fall'n, .



And welt'ring in his blood,  
 Fall'n, fall'n, fall'n, and wel t'ring in his  
 welt'ring in his blood, Fall'n, fall'n, fall'n,  
 fall'n, and wel t'ring in his blood,

8ves.

Fall'n fall'n, wel t'ring in his  
 blood, in his blood, in his blood, and wel t'ring in his  
 fall'n, and wel t'ring in his blood, and wel t'ring in his  
 and wel t'ring in his blood, wel t'ring in his

8ves.

blood. On the bare earth ex - pos'd he lies,  
 blood. On the bare earth ex - pos'd he lies,  
 blood. On the bare earth ex - pos'd he lies,  
 blood. On the bare earth ex - pos'd he lies,

*p*

Without a friend to close his eyes;

Without a friend to close his eyes;

Without a friend to close, to close his eyes;

Without a friend to close his eyes;

*p*

*p* With - out a friend to close his eyes. *pp* *dim.*

*p* With - out a friend to close his eyes. *pp* *dim.*

*p* With - out a friend to close his eyes. *pp* *dim.*

*p* With - out a friend to close his eyes. *pp* *dim.*

With - out a friend to close his eyes.

*pp* *dim.*

*pp*



## No. 15.

## RECIT.—THE MIGHTY MASTER SMIL'D TO SEE.

RECIT.

VOICE. The migh-ty mas-ter smil'd to see That love was in the next de-gree :

ACCOMP.

'Twas but a kin-dred sound to move, For pi-ty melts the mind to love.

## No. 16.

## AIR.—SOFTLY SWEET IN LYDIAN MEASURE.

AIR. *Largo.*

TENOR VOICE.

ACCOMP. *Largo.*  
*Violoncello Solo.*  
♩ = 66.

Soft-ly sweet in Lydian

*hr* *p*

mea-sure, Soon he sooth'd the soul to pleasure; Soft-ly sweet in Lydian measure, Soon he sooth'd the soul to

*pp* *mez.* *p* *mez.*

plea-sure; Soft-ly sweet, Soft-ly sweet, . in Lydian measure, Soon he sooth'd the soul to

plea - sure, Soon he sooth'd the soul to plea-sure, Soon he sooth'd the soul to

Solo. *p*

pleasure, Softly sweet in Ly-dian measure, Soon he sooth'd . the soul to plea -

- sure, Soft- ly sweet in Lydian measure, Soon he sooth'd the soul to pleasure, Soon he sooth'd the

soul to plea-sure, Soft-ly sweet in Lydian measure, Soon he sooth'd . the soul to plea -

*mez.* *p* *Adagio.*

sure.

Solo. *mez.* *Ad lib.*

The musical score is written for a single melodic line (soprano or alto) and a keyboard accompaniment (piano and organ). The key signature is D major (two sharps). The time signature is common time (C). The score is divided into six systems. The first system begins with a treble clef and a key signature of two sharps. The lyrics are: 'plea-sure; Soft-ly sweet, Soft-ly sweet, . in Lydian measure, Soon he sooth'd the soul to'. The second system continues the melody and accompaniment, with lyrics: 'plea - sure, Soon he sooth'd the soul to plea-sure, Soon he sooth'd the soul to'. The third system features a 'Solo.' marking and a piano (*p*) dynamic, with lyrics: 'pleasure, Softly sweet in Ly-dian measure, Soon he sooth'd . the soul to plea -'. The fourth system continues the melody and accompaniment, with lyrics: '- sure, Soft- ly sweet in Lydian measure, Soon he sooth'd the soul to pleasure, Soon he sooth'd the'. The fifth system features a 'Solo.' marking and a piano (*p*) dynamic, with lyrics: 'soul to plea-sure, Soft-ly sweet in Lydian measure, Soon he sooth'd . the soul to plea -'. The sixth system concludes the piece, with lyrics: 'sure.' and 'Solo. *mez.* *Ad lib.*'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.



## No. 17.

## AIR.—WAR, HE SUNG, IS TOIL AND TROUBLE.

ACCOMP. Met. 138=

War, he sung, is toil and trouble, Honour but an empty  
 bubble; War, he sung, is toil and trouble, Honour but an empty  
 bub-ble: Never ending, still beginning; Fighting still, and still de-  
 -stroy-ing, Fight-ing still, and still de-destroy

ing; If the world be worthy winning, If the world be worthy winning, Think, O

think it worth en - joy - ing. War, he sung, is toil and trouble,

*f* *p* *f*

8ves.

Honour but an empty bubble: Ne-ver ending, still be - gin - ning; still be -

*p* *f*

8ves.

- ginning; Fighting still, and still des - troy - ing; Fighting still, and still de - stroy -

- ing; If the world be worthy winning, If the world be worthy winning, Think, O

think it worth en - joy - ing; Think, O think it worth en - joy - ing; Think, O think it



worth en - joy - ing.

*Fine.* Love-ly Tha-is sits be -

*p*

*Fine.*

- side thee, Take the good the gods pro-vide thee;      Lovely Tha-is sits be -

*f*      *p*

- side thee, Take the good the gods provide thee, the gods provide thee.

Lovely Tha-is sits be - side thee, Take the good the gods pro-vide thee; take the good the

gods pro - vide thee.

*f*

*Da Capo.* ∞

*Da Capo.*

## No. 18.

## CHORUS.—THE MANY REND THE SKIES.

CHORUS. *Andante.*

TREBLE.

ALTO.

TENOR.  
(8ve lower.)

BASS.

ACCOMP.

Met. 132 = ♩

8ves.

The ma - ny rend the

The ma - ny rend the

The ma - ny rend the

The ma - ny rend the

skies . . with loud ap - plause, with loud ap - plause,

skies . . with loud ap - plause, with loud ap - plause,

skies . . with loud ap - plause, with loud ap - plause,

skies . . with loud ap - plause, with loud ap - plause,



with loud . . . . . ap - - -

with loud . . . . . ap - - -

with loud . . . . . ap - - -

with loud . . . . . ap - - -

plause;

plause;

plause;

plause;

The many rend the skies . . . .

The many rend the

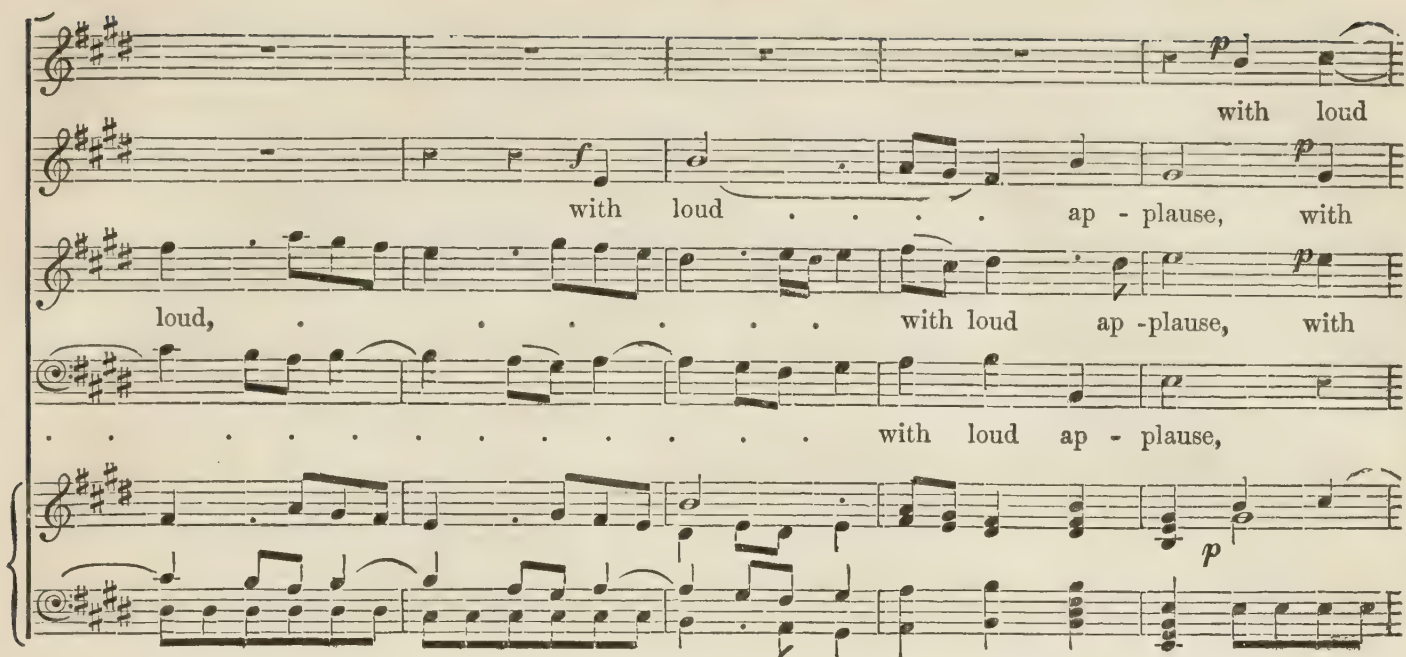
with loud ap - pause, . . with loud ap - pause,

with loud ap - pause,

skies, . . . the skies . . . with loud ap - pause, with

The ma-ny rend the skies with loud ap - pause, with loud .

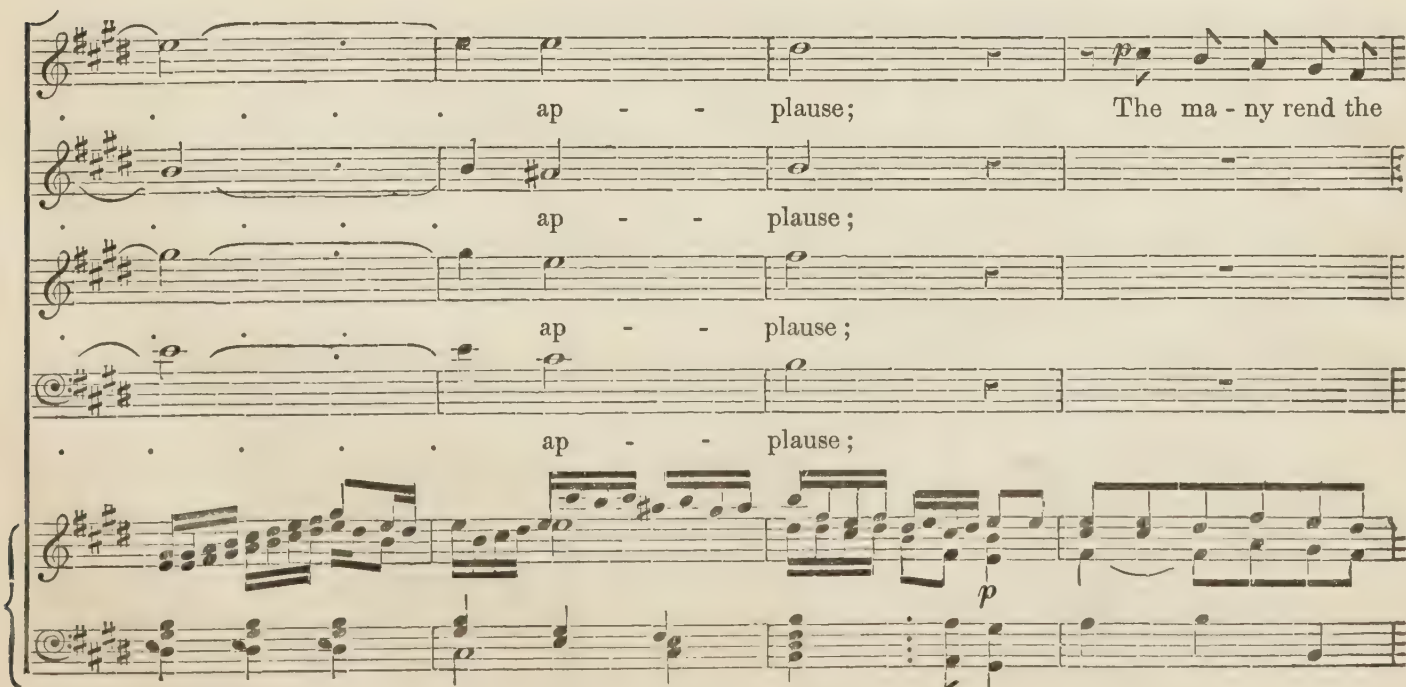
8ves.



with loud  
 with loud . . . ap - plause, with  
 loud, . . . with loud ap - plause, with  
 with loud ap - plause,



ap - - plause, with loud . . .  
 loud, with loud ap - plause, with loud . . .  
 loud, with loud ap - plause, with loud . . .  
 with loud ap - plause, with loud . . .



ap - - plause; The ma - ny rend the  
 ap - - plause;  
 ap - - plause;  
 ap - - plause;  
 p



skies with loud ap - plause,  
 The ma - ny rend the skies with loud applause,  
 The ma - ny rend the skies,  
 The many rend the skies,

with loud ap - plause ;  
 with loud ap - plause ; The ma - ny rend the  
 The ma - ny rend the skies,  
 The ma - ny rend the skies,

with loud ap - plause, with loud applause ; The ma - ny rend the  
 skies with loud applause ; The ma - ny rend the  
 skies with loud ap - plause ;  
 with loud ap - plause ;  
 hr  
 pp

skies . . . with loud ap - plause;

skies with loud, with loud ap - plause;

The ma - ny rend the

The ma - ny rend the

The ma - ny rend the

The ma - ny rend the

skies, . . . with loud ap - plause; The ma - ny rend the

skies . . . with loud ap - plause; The ma - ny rend the

*Adagio.*

skies . . . with loud ap - plause, with loud . . . ap -

skies . . . with loud ap - plause, with loud ap -

skies . . . with loud ap - plause, with loud ap -

skies . . . with loud ap - plause, with loud . . . ap -

*Adagio.*



*Allegro. Met. ♩ = 104.*

plause; So love was crown'd,  
 pause; but music won the cause,  
 pause; So love was crown'd, but mu-sic won the

*Allegro. p*

but music won the cause; So love was crown'd, but mu-sic won the  
 cause, but music won the cause; So love was crown'd, but music won the  
 cause, but mu-sic won the cause; So love was crown'd, but music won the  
 So love was crown'd, but music won the

cause,  
 cause; So love was crown'd, but mu-sic won the cause, but mu-sic won the cause; So love was  
 cause; but mu - sic won, music won the cause;  
 8ves. 8ves.

So love was crown'd, but mu-sic won the  
crown'd, but mu-sic won the cause; So love was crown'd, but mu-sic won the  
crown'd, but mu-sic won the cause; So love was crown'd,  
but mu-sic won the cause; So love was crown'd,

cause, but mu-sic won the cause, but music won the cause; So love was crown'd,  
cause, but mu-sic won the cause, but music won the cause; So love  
crown'd, but mu-sic won the cause, but music won the cause; So love was crown'd,  
crown'd, but mu-sic won the cause, but music won the cause; So love  
8ves. 8ves.

So love was crown'd, but mu-sic won the cause;  
So love was crown'd, so love was  
So love was crown'd, was crown'd, but mu-sic won the cause; So love was  
So love was crown'd, . . . but mu-sic won the cause; So love was  
8ves.



but mu - sic won the cause, but mu - sic won the  
 crown'd, but mu - sic won the cause, . . . . . but mu - sic won the  
 crown'd, but mu - sic won the cause, . . . . . but mu - sic won the  
 crown'd, but mu - sic won the cause. . . . .

cause. The ma - ny rend the  
 cause. The ma - ny rend the skies with loud ap - plause;  
 cause. The ma - ny rend the skies with loud ap - plause;  
 The

skies with loud ap - plause; The ma - ny rend the skies with loud ap -  
 The ma - ny rend the skies with loud ap -  
 The ma - ny rend the skies with loud ap -  
 ma - ny rend the skies with loud ap - plause, with loud, with loud ap -

plause; So love was crown'd, but mu-sic won the cause;

plause; So love was crown'd, so love was crown'd, but mu-sic won the

plause; So love was crown'd, so love was crown'd,

plause; So love was crown'd, so love was crown'd,

The first system of the musical score for 'Alexander's Feast'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The bottom staff is a grand staff for the keyboard accompaniment, featuring a treble and bass clef with various chords and melodic lines.

but music won the cause, but mu-sic won the cause, . won the

cause, but music won the cause, but mu-sic won the

crown'd, crown'd, crown'd, but mu-sic won the

crown'd, crown'd, crown'd, but mu-sic won the

The second system of the musical score. It continues the vocal parts and keyboard accompaniment from the first system. The lyrics are repeated across the staves, with some variations in phrasing.

cause, but mu-sic won the cause, but mu-sic won the cause. The ma-ny rend the

cause, but mu-sic won the cause, won the cause. The ma-ny rend the

cause, won the cause, won the cause. The ma-ny rend the

cause, won the cause, won the cause. The ma-ny rend the

The third system of the musical score. It continues the vocal parts and keyboard accompaniment. The lyrics are repeated across the staves, with some variations in phrasing.



skies with loud ap - plause; So love was

skies with loud ap - plause; So love was

skies with loud ap - plause; So love was crown'd, but music won the cause; So love was

8ves 8ves.

crown'd, but music won the cause, but music won the cause, but

So love was crown'd, but music won the cause, but music won the

crown'd, crown'd, crown'd, crown'd, but

8ves.

So love was crown'd, so love was

mu - sic won the cause. So love was crown'd, but music won the cause, but music won the

cause, . . won the cause. So love was crown'd, so love was crown'd, but music won the

mu - sic won the cause. So love was crown'd, but music won the cause,

crown'd, but mu - sic won the cause, So love was crown'd, so love was  
cause; So love was crown'd, so love was  
cause; So love was crown'd, but mu - sic won the cause, but mu - sic won the  
but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the

crown'd, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the  
crown'd, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the  
cause, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the  
cause, but mu - sic won the cause, but mu - sic won the cause, but mu - sic won the

cause, but mu - sic, mu - sic won the cause, won the cause.  
cause, but mu - sic, mu - sic won the cause, won the cause.  
cause, but mu - sic, mu - sic won the cause, won the cause.  
cause, but mu - sic, mu - sic won the cause, won the cause.



## No. 19.

## AIR.—THE PRINCE, UNABLE TO CONCEAL HIS PAIN.

SOPRANO  
VOICE.

AIR.

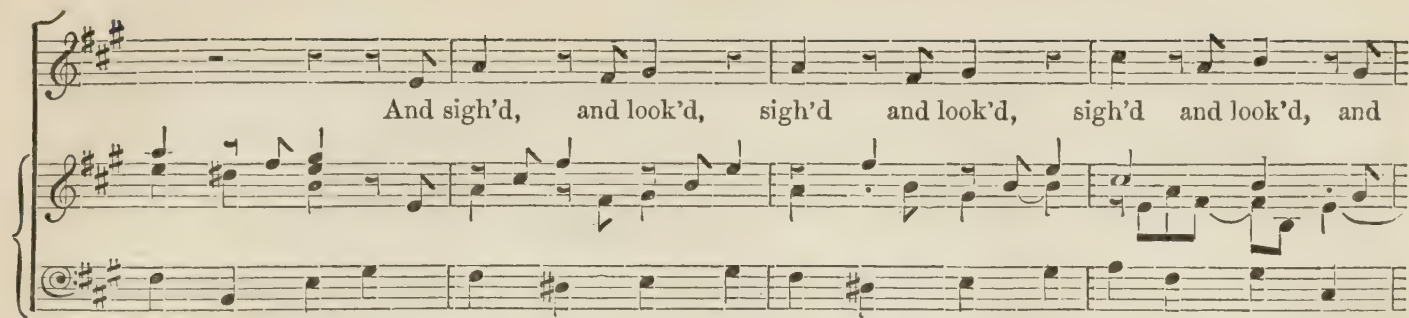
*A Tempo Giusto.*

ACCOMP.

Met. ♩ = 96.

The

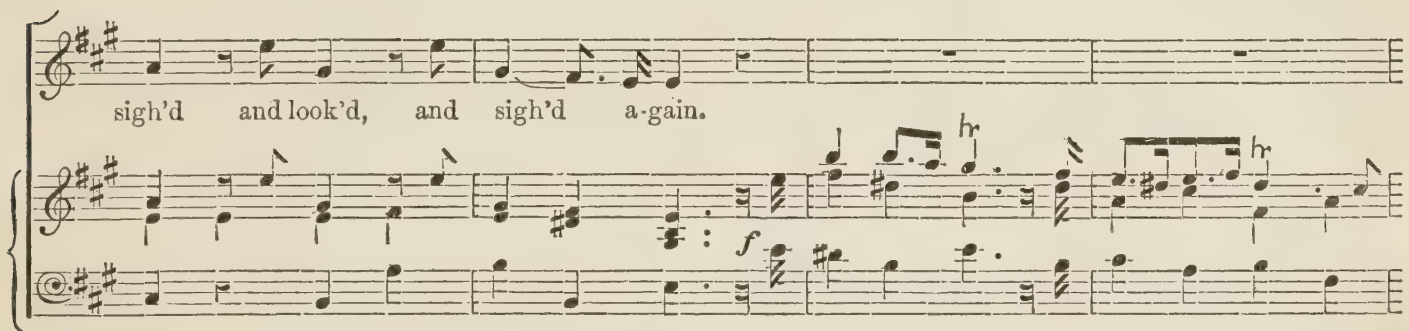
prince, un - a - ble to conceal his pain, Gaz'd on the fair Who caus'd his care;



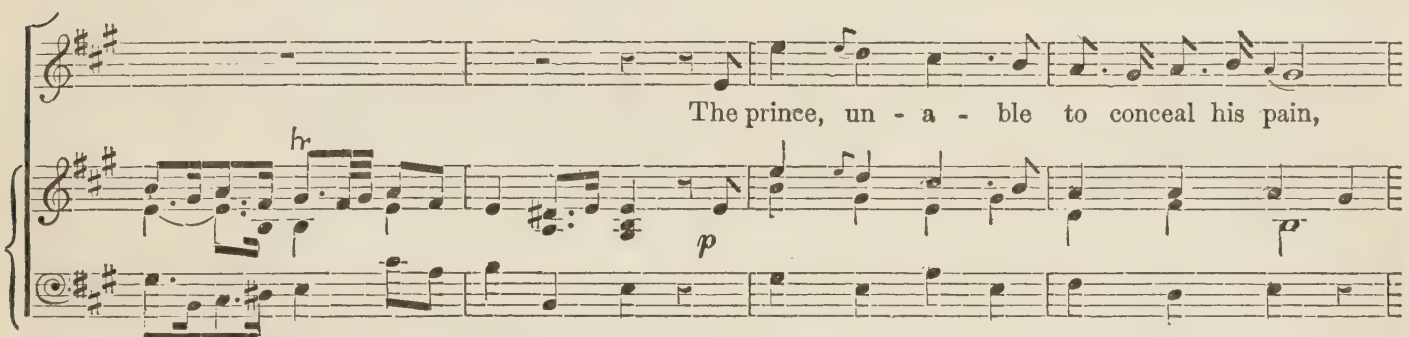
And sigh'd, and look'd, sigh'd and look'd, sigh'd and look'd, and



sigh'd again: Gaz'd on the fair, Gaz'd on the fair, Who caus'd his care; And



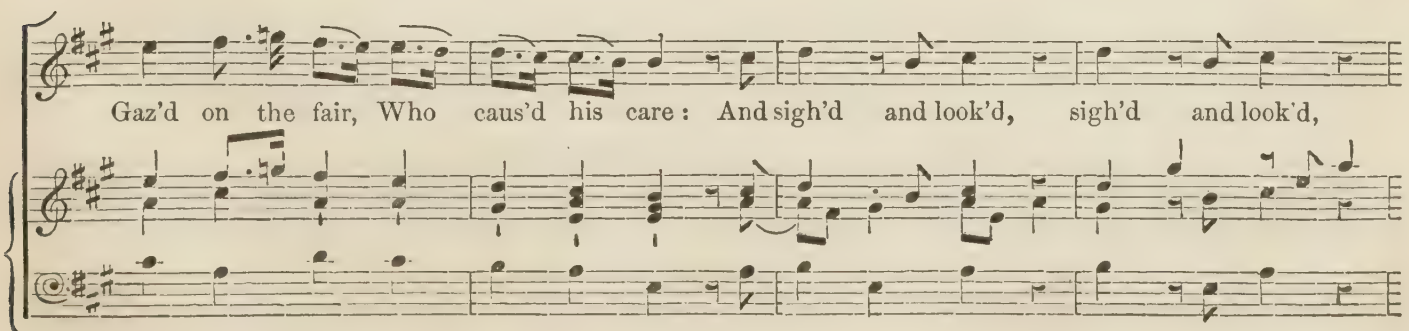
sigh'd and look'd, and sigh'd a-gain.



The prince, un - a - ble to conceal his pain,

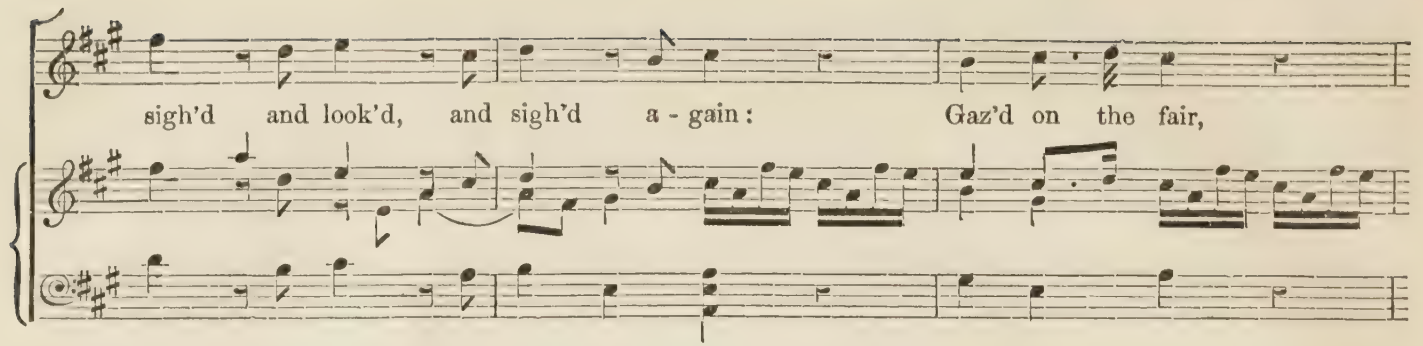


Gaz'd on the fair, Gaz'd on the fair, Gaz'd on the fair,

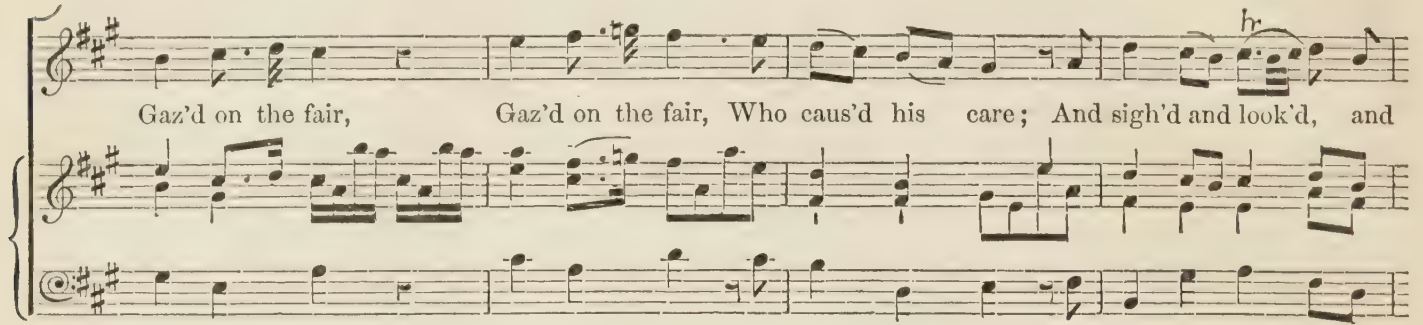


Gaz'd on the fair, Who caus'd his care: And sigh'd and look'd, sigh'd and look'd,





sigh'd and look'd, and sigh'd a - gain : Gaz'd on the fair,



Gaz'd on the fair, Gaz'd on the fair, Who caus'd his care; And sigh'd and look'd, and




sigh'd a - gain : Sigh'd, look'd, sigh'd and look'd, sigh'd and look'd, and sigh'd a - gain :

*p* *mez.* *p*



Sigh'd, look'd, sigh'd and look'd, sigh'd and look'd, and sigh'd a - gain.

*mez.* *f*




At length with love and wine at once oppress'd, The vanquish'd vic - tor sunk up -

- - on her breast; The vanquish'd vic - tor, the van - quish'd vic - tor

sunk, sunk . . up - on her breast; The

van - quish'd vic - tor sunk up - on her breast;

*Lento.* The van - quish'd vic - tor sunk up - on her breast. The REPEAT CHORUS No. 18.

*Lento.* 8.

8.


END OF THE FIRST PART.

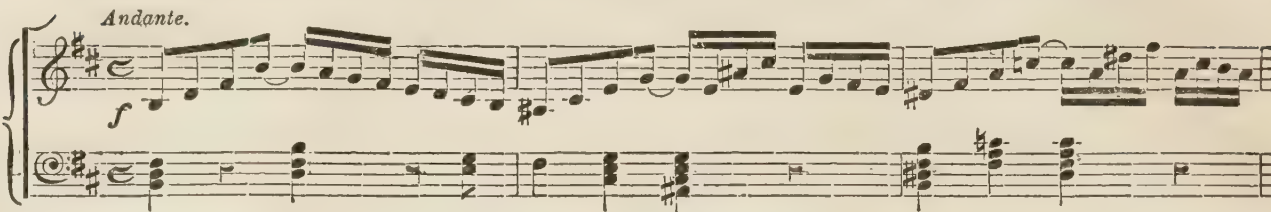
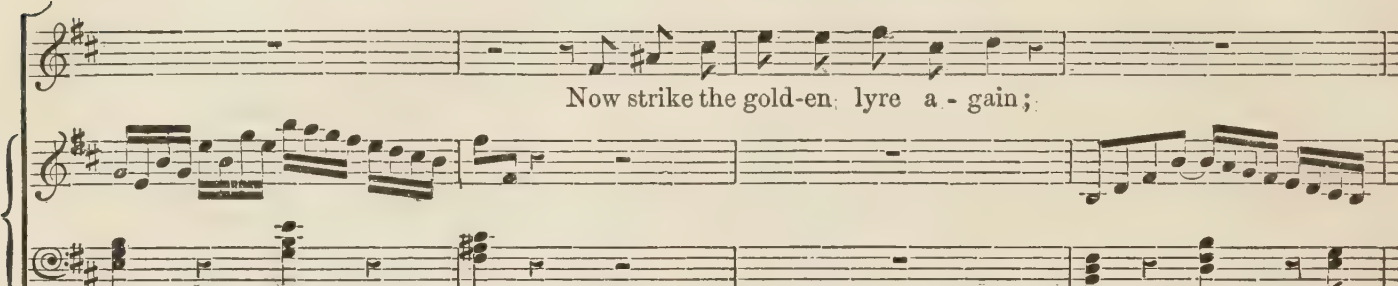


## PART THE SECOND.

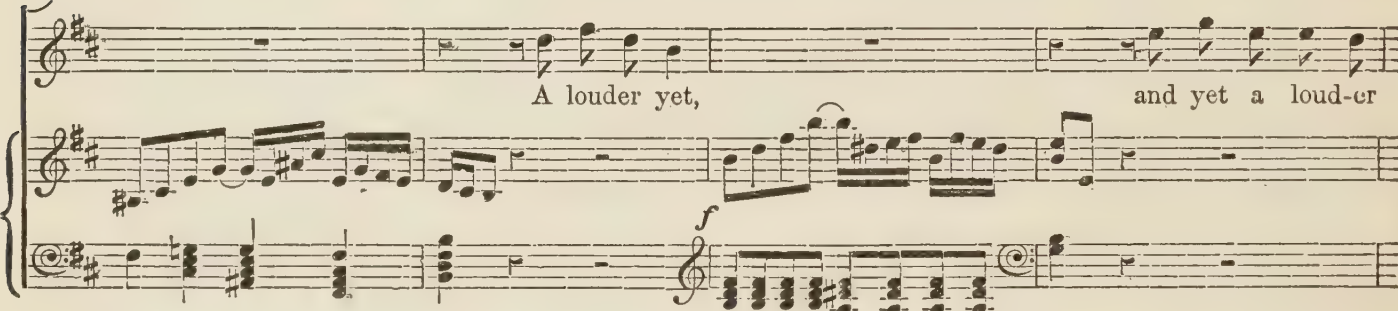
No. 20. RECIT. (ACCOMP.) &amp; CHORUS.—NOW STRIKE THE GOLDEN LYRE.

ACCOMP. *Andante.*

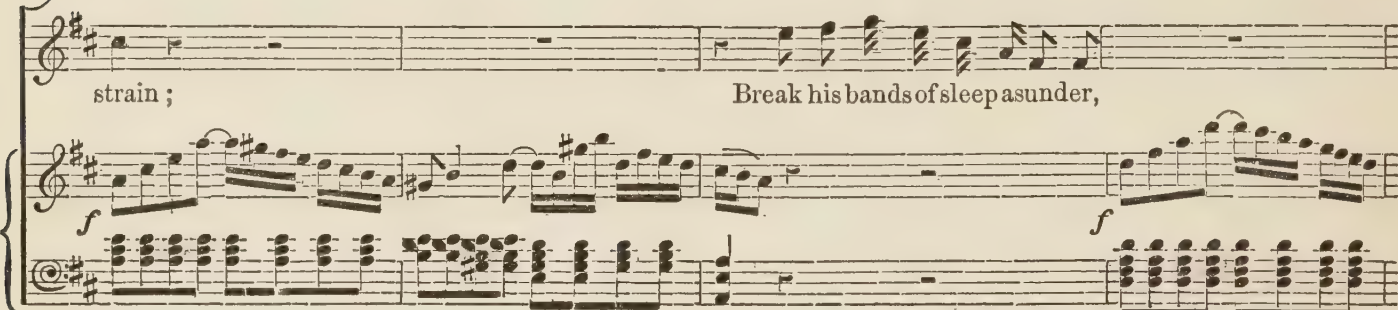
Met. 88 = 

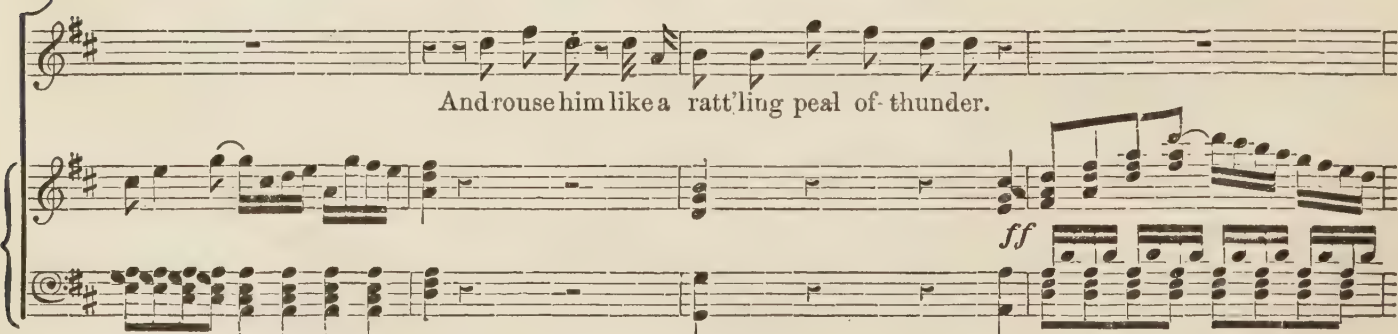
Now strike the gold-en; lyre a - gain;



A louder yet, and yet a loud-er



strain; Break his bands of sleep asunder,



And rouse him like a ratt'ling peal of thunder.



## CHORUS.—BREAK HIS BANDS OF SLEEP ASUNDER.

CHORUS. *Piu Allegro.*

TREBLE.

ALTO.

TENOR.  
(8ve lower.)

BASS.

ACCOMP.

Met. 96 = ♩

*Piu Allegro.*

8ves sempre.

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

Break his bands of sleep a - sun-der, rouse him like a peal of

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

thunder, break his bands of sleep a - sun-der, rouse him like a peal of thunder,

8ves. 8ves.



The musical score is written for four voices and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are "The Rose Tree".

**Vocal Parts:**

- Soprano:** sunder; rouse . . . him,
- Alto:** - sunder; rouse . . . him,
- Tenor:** - sunder; rouse . . . him,
- Bass:** - sunder; rouse . . . him, rouse . . . him,

**Piano Accompaniment:**

- The piano part consists of two staves (treble and bass clef).
- The right hand plays chords and single notes, often with grace notes.
- The left hand plays a steady eighth-note pattern.
- The piece concludes with the instruction "8ves." (eight measures rest).

him, rouse him,  
 him, rouse him,  
 rouse him, rouse him,  
 rouse him, rouse him,

8ves.

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

rouse him, rouse . him, rouse him, Break his bands of sleep a - sunder, break his bands of sleep a -

Sves.

- - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

- - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

- - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

- - sun - der, rouse him like a peal of thun - der, Break his bands of sleep a - -

Sves.

- - sun - der, rouse him like a peal of thunder.

- - sun - der, rouse him like a peal of thunder.

- - sun - der, rouse him like a peal of thunder.

- - sun - der, rouse him like a peal of thunder.

Sves.



## No. 21.

## RECIT.—HARK, HARK! THE HORRID SOUND.

RECIT.

Hark, hark! the hor-rid sound Has rais'd up his head,

As a-wak'd from the dead:

And a-maz'd he stares a-round.

*f* *p* *ff*

## No. 22.

## AIR.—REVENGE, TIMOTHEUS CRIES.

ACCOMP.

Met. 88 = ♩

*Andante Allegro.*

Re-venge, revenge, re -

- venge, Ti-mo-theus cries; Re-venge, Ti-mo-theus cries; re -

*f* *p* *hr*

- venge, re-venge, re-venge, Ti-motheus cries,

re-venge, Ti-motheus cries;

See the fu - ries a - rise, See the

snakes that they rear, How they hiss in the air, and the spar - kles that flash in their

eyes! And the spar -

- kles, the spar - kles that flash in their eyes! Revenge, Ti - mo-theus cries, Re -

The musical score is written for a single voice and keyboard. It consists of six systems of music. Each system has a vocal line at the top and a keyboard accompaniment below, which is split into a right-hand (treble clef) and left-hand (bass clef) part. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are printed below the vocal line, with hyphens indicating syllables that span across multiple notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall mood is dramatic and intense, reflecting the biblical story of the Feast of Belshazzar.



- venge, Ti-mo-leus cries, Revenge, revenge, re-venge, revenge; See the

fu - ries a-rise, See the snakes that they rear, How they hiss in the air,

*p*

And the spar

kles that flash,

and the spar - kles that flash in their eyes.

*f*

*Segue Largo.*

VOICE.

*Largo Legato.*

ACCOMP.

Met. 72 = ♩

*p*

*staccato.*

Behold a ghastly band, a ghastly band, Each a torch in his hand, each a

torch in his hand, These are Grecian ghosts, that in bat-tle were slain, And un-

- - bu - ry'd re - main, In - glorious on the plain, in - glorious

*legato.*

The musical score is written for voice and piano accompaniment. The voice part is in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves: the upper staff is in a treble clef and the lower staff is in a bass clef, both with a key signature of one flat. The tempo and mood are indicated as 'Largo Legato.' The piano part begins with a piano (p) dynamic and includes a 'staccato' section. The lyrics are written below the voice staff, with hyphens indicating syllables that span across measures. The score is divided into systems, with the lyrics appearing in the middle of the systems. The final system includes the instruction 'legato.' for the piano accompaniment.



on . . the plain. These are Gre-cian ghosts, that in bat - tle were slain, And un -

*staccato.*

- bu - ried re - main, In - glo - rious on the plain,

And un - bu - ried re - main, . . . In - glo - rious

on the plain.

*Da Capo, Revenge, &c.*

## No. 23.

## RECIT. (ACCOMP.)—GIVE THE VENGEANCE DUE.

ACCOMP.

Met. 72 = ♩

Give the vengeance due To the valiant crew: Be-hold,

how they toss their torches on high, How they

point to the Per-sian a-bodes, How they point to the Per-sian a-bodes,

And glitt'ring temples of their hostile gods.

8ves.



## No. 24.

## AIR.—THE PRINCES APPLAUD WITH A FURIOUS JOY.

ACCOMP.  
Met. 132 = ♩

TENOR VOICE.

The

*lr*

*p*

prin - ces ap - plaud with a fu - rious joy;

*f*

And the king seiz'd a flambeau,

The

*p*

*f*

*p*

*lr*

king seiz'd a flambeau with zeal to de - stroy, . . . . .

This system contains the first staff of music. The vocal line (treble clef) begins with the lyrics "king seiz'd a flambeau with zeal to de - stroy," followed by five dotted lines. The piano accompaniment consists of a grand staff (treble and bass clefs) with chords and moving lines.

The king seiz'd a flam - beau with

This system contains the second staff of music. The vocal line continues with the lyrics "The king seiz'd a flam - beau with". The piano accompaniment continues with chords and moving lines.

zeal to des - troy;

*f*

This system contains the third staff of music. The vocal line has the lyrics "zeal to des - troy;". The piano accompaniment features a forte (*f*) dynamic and includes sixteenth-note passages in the right hand.

The princes applaud with a

*p*

This system contains the fourth staff of music. The vocal line has the lyrics "The princes applaud with a". The piano accompaniment features a piano (*p*) dynamic and includes sixteenth-note passages in the right hand.

fu - - rious joy, The prin - ces ap - plaud . . . . .

This system contains the fifth staff of music. The vocal line has the lyrics "fu - - rious joy, The prin - ces ap - plaud . . . . .". The piano accompaniment continues with chords and moving lines.

With a

This system contains the sixth staff of music. The vocal line has the lyrics "With a". The piano accompaniment continues with chords and moving lines.



fu - rious joy. And the king seiz'd a flambeau, the

king seiz'd a flambeau with zeal to de - stroy,

The king seiz'd a flambeau, with zeal to de - stroy, with

zeal to de - stroy, And the king seiz'd a flam - beau, with

zeal to de - stroy.

## No. 25.

## AIR &amp; CHORUS.—THAIS LED THE WAY.

*Andante.*

SOPRANO VOICE.

Tha - is led the way, Tha - is led the way,

ACCOMP.

Met. 100 = ♩

*p* *mez.* *p* *mez.*

To light him to his prey; Tha - is led the way,

*p* *mez.* *p* *mez.*

Tha - is led the way, To light him to his prey, . . .

*p*

to light him to his prey, to light . . . . .

hr

. . . him to his prey, to light, to light him, to light, to light him

*mez.* *p*



to his . . . prey, to light, to light him to his . . . prey, And like a -

- no-ther He - len, she fir'd a - no-ther Troy; and like a - no-ther He - len,

she fir'd a - nother Troy; and like a - nother Helen, she fir'd . . . a - no - ther Troy; a -

- nother Troy; and like a - nother He - len, she fired . . .

. . . a - no - ther Troy, she fir'd . . . a -

- no - ther Troy; and like a - nother He - len, she fir'd a - no - ther

*Adagio,* *Adagio.*

## CHORUS.—THE PRINCES APPLAUD.

**TREBLE.** *Troy.* The prin - ces ap - plaud with a fu - rious joy, And the

**ALTO.** The prin - ces ap - plaud with a fu - rious joy, And the

**TENOR.**  
(Sve lower.) The prin - ces ap - plaud with a fu - rious joy, And the

**BASS.** The prin - ces ap - plaud with a fu - rious joy, And the

*Tempo 1mo.*

**ACCOMP.**  
Met. ♩ = 100. *ff* 8ves.

king seiz'd a flam-beau, with zeal to de - stroy, Tha - is led the

king seiz'd a flam-beau, with zeal to de - stroy. Tha - is led the

king seiz'd a flam-beau, with zeal to de - stroy. Tha - is led the

king seiz'd a flam-beau, with zeal to de - stroy. Tha - is led the

way, Tha - is led the way, To light him

way, Tha - is led the way, To light him

way, Tha - is led the way, To light him

way, Tha - is led the way, To light him



to his prey; Tha - is led the . . way,

to his prey; Tha - is led the way,

to his prey; Tha - is led the way,

to his prey; Tha - is led the . . way

8ves.

Tha - is led the . . way, To light him to his

Tha - is led the way, To light him to his

Tha - is led the way, To light him to his

Tha - is led the . . way, To light him to his

8ves.

prey, . . . to light, to light him, to light, to light . . .

prey, . . . to light, to light him, to light, to light . . .

prey, . . . to light, to light him, to light, to light . . .

prey, . . . to light, to light him, to light, to light . . .

8ves. 8ves.

him to his prey, to light, to light him to his prey ;

him to his prey, to light him to his prey ;

him to his prey, to light him to his prey ;

him to his prey, to light him to his prey ;

8ves.

And like a - no - ther He - len, She fir'd a - no - ther Troy, she fir'd . .

And like a - no - ther He - len, She fir'd a - no - ther Troy,

And like a - no - ther He - len, She fir'd a - no - ther Troy, she

And like a - no - ther He - len, She fir'd a - no - ther Troy,

8ves.

a - no - ther Troy, she fir'd, . . . she

she fir'd, . she fir'd . a - no - ther Troy, she fir'd, . . .

fir'd, . . . she fir'd a - no - ther Troy, she fir'd, she

she fir'd . a - no - ther Troy, she fir'd,



fir'd, . . . she fir'd . . . a - no - ther Troy,  
 she fir'd, she fir'd . . . a - no - ther Troy,  
 fir'd, . . . she fir'd . a - no - ther Troy,  
 she fir'd, she fir'd a - no - ther Troy,  
 8ves.

And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -  
 And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -  
 And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -  
 And like a - no - ther He - len, she fir'd a - no - ther Troy, she fir'd a -  
 8ves.

- no - ther Troy.  
 - no - ther Troy.  
 - no - ther Troy.  
 - no - ther Troy.  
 8ves.

## No. 26.

## RECIT. (ACCOMP.) &amp; CHORUS.—THUS LONG AGO.

ACCOMP. *Largo.* *Flutes.* *p*

Met. 80 = ♩

Thus long a-go, Ere heaving bellows learn'd to blow,

While or-gans yet were mute,

Ti-motheus, to his breathing flute, And sounding lyre,

Could swell the soul to rage, Or kindle soft de-sire.



## CHORUS.—AT LAST DIVINE CECILIA CAME.

CHORUS.—*Largo.*

TREBLE. At last di-vine Ce-ci-lia came, In-ven-tress of the

ALTO. At last di-vine Ce-ci-lia came, In-ven-tress of the

TENOR. (8ve lower.) At last di-vine Ce-ci-lia came, In-ven-tress of the

BASS. At last di-vine Ce-ci-lia came, In-ven-tress of the

ACCOMP. *Largo. f*

8ves.

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

vo-cal frame; The sweet en-thu-siast from her sacred store, Enlarg'd the for-mer nar-row

8ves.

bounds, And added length to so-lemn sounds, Enlarg'd the

bounds, And added length to so-lemn sounds, Enlarg'd the

bounds, And added length to so-lemn sounds, Enlarg'd the

bounds, And added length to so-lemn sounds, Enlarg'd the

ten. ten. ten.

8ves.

for - mer nar - row bounds, And added length to so - - - lemn

for - mer nar - row bounds, And added length to so - - - lemn

for - mer nar - row bounds, And added length to so - - - lemn

for - mer nar - row bounds, And added length to so - - - lemn

ten. ten. ten.

pp sounds, And added length to so - - lemn sounds,

pp sounds, And added length to so - lemn sounds,

pp sounds, And added length to so - - lemn sounds,

pp sounds, And added length to so - - lemn sounds, *Faster.*

pp sounds, And added length to so - - lemn sounds, With na - ture's mo - ther

pp *Faster.* 84 =  $\text{♩}$  Sves.

ten.

With

With nature's mother-wit, and arts unknown be - fore, un - known .

- - wit, and arts unknown be - fore, un - known . . . be - .



With nature's mother-wit, and arts un - known, . . . unknown be -

nature's mother-wit, and arts un - known,

. . . unknown, unknown be - fore, unknown be - fore, unknown before, un -

- fore, un - - known, . . . unknown be - fore, un-known, unknown before, with

8ves.

- - fore, with arts un - known, . unknown before, with

. . . un - known . be - fore, with arts . . . unknown, unknown before,

- - known, . un-known be - fore, with arts un - known be - fore, with nature's

nature's mother-wit, and arts unknown, with arts unknown be - fore,

nature's mother-wit, and arts unknown be - fore, un - known be - fore, un -

with nature's mother-wit, and arts unknown, and arts unknown be -

mo - ther - wit, and arts unknown be - fore,

with nature's mother-wit, and arts unknown, and arts unknown be -

8ves.

- known be - fore, with nature's mo-ther-wit, and arts un-known, and arts un -  
 - wit,  
 With nature's mo - ther-wit, with na-ture's mo - ther-wit, and arts un - known .  
 - fore, with na-ture's mo - ther-wit, and arts unknown, un -

8ves.

- known . before, with nature's mo - ther-wit, and arts unknown be - -  
 with nature's mo-ther-wit, and arts unknown, and arts un-known be - fore, . . .  
 . . be - fore, and arts un-known be - fore, with nature's mo - ther -  
 - known be-fore,

8ves.

- fore, and arts . . un - known, . . and arts unknown be - fore. And ad - - ded  
 . . and arts un - known, . . . and arts unknown be - fore. And ad - - - ded  
 - wit, and arts unknown, unknown be - fore, and arts unknown be - fore. And ad - ded  
 with na-ture's mo - ther-wit, and arts unknown be - fore. And ad - ded

8ves.



length to so - - lemn sounds, with na-ture's mo - ther-wit,  
length to so - lemn sounds, with  
length to so - lemn sounds, with na-ture's mo - ther - wit,  
length to so - lemn sounds, with na-ture's mo-ther -

8ves.

with nature's mo - ther-wit, and arts un -  
nature's mo - ther-wit, and arts unknown, unknown be - fore, and arts un - known, un -  
and arts un - known be - fore, with nature's mo - ther-wit, and arts un -  
- - wit, with nature's mo - ther-wit, and arts unknown, and arts un -

8ves.

- - known be - fore, with nature's mo - ther-wit, and arts un - known be - - fore.  
- - known before, and arts un - known, . . un - known - be - fore.  
- - known before, and arts un - known, and arts un - known be - fore  
- - known be-fore, . . and arts unknown, un - known be - - fore.

## No. 27.

## RECIT.—LET OLD TIMOTHEUS YIELD THE PRIZE.

VOICE. *Let old Ti - mo - theus yield the prize, Or both di - vide the*

ACCOMP. *crown; He rais'd a mor - tal to the skies, She drew an an - gel down.*

## No. 28.

## SOLO AND CHORUS.—LET OLD TIMOTHEUS YIELD THE PRIZE.

*Andante Allegro.*

SOPRANO.

ALTO.

TENOR.  
8ve. lower.

BASS.

ACCOMP. *Met. 88 = ♩*

*Solo.* *Or both divide the crown,*

*Solo.* *Let old Ti - mo - theus yield the prize,*

*Andante Allegro.* *p* *h* *p*

*Solo.* *He rais'd a mortal to the skies, he rais'd a mor - tal to the*

*Or both di - vide the crown;*



## Solo.

She drew an an - gel down, she drew an an - gel down, she drew an an - gel  
skies,

## Chorus.

down. Let old Ti - mo - theus yield the prize,

CHORUS

He rais'd a

CHORUS.

Or both di-vide the crown, . . . or both di -

CHORUS.

Or both divide the crown, . . . He rais'd a

*f* TUTTI.

8 ves.

He rais'd a mor-tal to the skies,

mortal to the skies, he rais'd a mor-tal to the skies, . . .

- - vide the crown, He rais'd a mor-tal to the skies, . . .

mortal to the skies,

Or both divide the crown, . . . . . She drew an

She drew an an -

She drew an an - gel down.

She drew an an - gel down, she drew an an - gel down.

8ves.

an - - - - gel down, she drew an

gel down, an an -

Let old Ti - mo - theus yield the prize,

an - - - - gel down, she drew an an - - - - gel

gel down.

yield the prize, . . . let old Ti - mo - theus yield the prize, . . .

let old Ti - mo - theus yield the prize, Or



down, an an - - - - - gel down. Or both divide the crown, . . .

Or both di-vide the crown,

both di-vide the crown, . . . di-vide the crown, . the crown,

or

or both . . di-vide the crown, .

or both di-vide the crown, or both di-

both di-vide, or both divide the crown, or both di-vide the crown.

or both, or both, or both di-vide the crown Let old Ti-

-vide the crown, or both, or both, or both di-vide. Let old Ti-mo-theus yield the

8ves.

Let old Ti - mo - theus yield the prize,  
 She drew an an - gel down, she drew an an - gel .  
 - mo - theus yield the prize, He rais'd a  
 prize, She drew an an - gel down.

yield the prize, He rais'd a mor-tal to the skies,  
 down, He rais'd a mor-tal to the skies, he rais'd a  
 mor-tal to the skies, he rais'd a  
 He rais'd a mor-tal to the skies, he rais'd a mor-tal to the skies,  
 8ves.

Or both di-vide the  
 mor-tal to the skies, . . . to the skies, . . . to the skies,  
 mor-tal to the skies, to the skies,  
 . . . to the skies, Let old Ti - mo - theus  
 8ves.



crown,  
Or both di-vide the crown,  
to the skies,  
yield the prize,

di-vide... the  
Or both di-vide the crown, Let old Ti-

or both di-vide the crown, She drew an an-gel down, she  
crown; She drew an an-gel, an an-gel down, she drew an an-gel  
She drew an an-gel  
- mo-theus yield the prize.

drew an an - gel down, she drew an an - - gel down;  
 gel, an an - gel down; He raised a mor-tal to the  
 down, she drew an an gel, an an - gel down; He raised a mor-tal to the  
 She drew an an - gel, an an - gel down; He rais'd a mor-tal to the

He rais'd a mor-tal to the skies,  
 skies, He rais'd a mor - tal to the skies,  
 skies, Let old Ti - mo - theus yield the prize,  
 skies, Let old Ti - mo - theus yield the prize, . . . .  
 8ves.

let old Ti - mo - theus  
 she drew an an - gel down, she  
 or both di-vide the crown,



yield the prize, yield the prize, Or both di-vide the crown, . . . .

Or both divide the crown, . . . She drew an

drew an an - gel down, she drew an an - gel down, she drew an

Let old Ti . .

. . . . He rais'd a mor-tal to the skies, . . . to the

an - - - gel down; He rais'd a mor-tal to the

an - - - gel down; He rais'd a mor-tal to the skies, to the

- - mo - theus yield the prize, He rais'd a mor-tal to the

Sves.

*Adagio.*

skies, She drew an an - - - gel down.

skies, She drew an an - - - gel down.

skies, She drew an an - - - gel down.

skies, She drew an an - - - gel down.

*Adagio.*

END OF THE ODE.

## No. 29.

## RECIT.—YOUR VOICES TUNE.

RECIT.

SOPRANO VOICE.

Your voi - ces tune, and raise them high, 'till th'e - cho from the vault-ed

ACCOMP.

sky, the blest Ce - cil - ia's name; Mu - sic to heav'n, and her we

owe, the greatest blessing that's be - low; sound loud-ly then her fame.

## No. 30.

## DUET.—LET'S IMITATE HER NOTES ABOVE.

ACCOMP.

2nd. SOPRANO.

Let's i - mi - tate her



1st SOPRANO.

Let's im - i - tate her notes a - bove, let's im - i - tate, let's im - i -

- notes a - bove. let's im - i - tate, let's im - i - tate, . .

Voice.

- tate . . . . . her notes a - bove; and may this ev'n - ing

let's im - i - tate her notes a - bove; and may this ev'n - ing

e - ver prove, sa - cred to har - mony, sa - cred to love,

e - ver prove, sa - cred to har - mo - ny, sa - cred to love,

sa - cred to har - mo - ny and love.

sa - cred to har - mo - ny and love. Let's im - i - tate her

*Sym.* *f*

Let's i - mi - tate her notes a - bove, and may this ev'n - ing  
 notes a - bove, and may this ev'n - ing

*p*

e - ver prove sacred to har - - - - - mo - ny and love,  
 e - ver prove sacred to har - - - - - mo - ny and love,

sacred to love, sacred to love ; and may this  
 sacred to love, sacred to love ; and may this ev'n - ing

ev'n - ing e - ver prove, sa - cred to har - mo - ny, sa - cred to love ;  
 e - ver prove, sa - cred to har - mo - ny, sa - cred to love ;

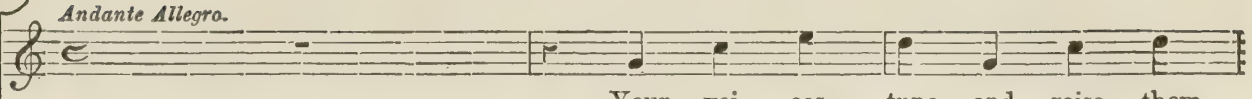


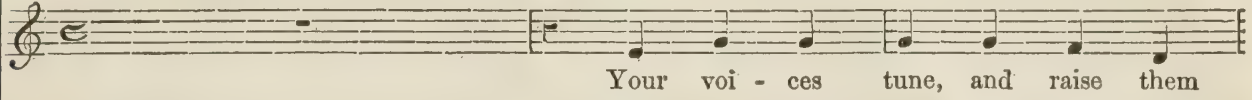


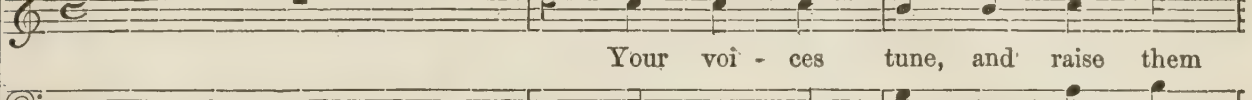
## No. 31.

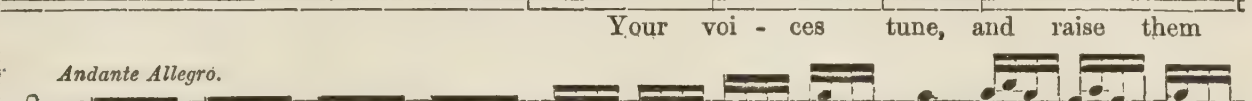
## CHORUS.—YOUR VOICES TUNE.

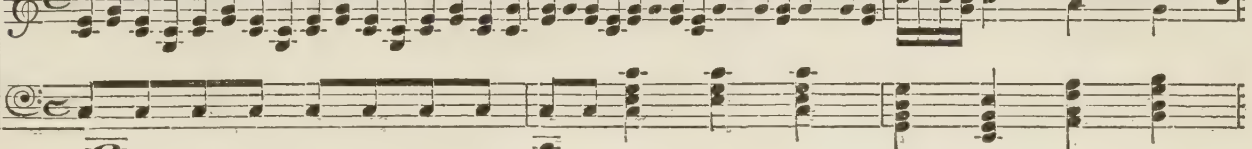
*Andante Allegro.*


**SOPRANO.**  Your voi - ces tune, and raise them

**ALTO.**  Your voi - ces tune, and raise them

**TENOR, (8ve lower.)**  Your voi - ces tune, and raise them

**BASS.**  Your voi - ces tune, and raise them

**ACCOMP.**  *Andante Allegro.*

Met. 80 =  ten.

high, Till th'e - cho from the vault - ed

high, Till th'e - cho from the vault - ed

high, Till th'e - cho from the vault - ed

high, Till th'e - cho from the vault - ed

ten,

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and

sky, The blest Ce - ci - lia's name; Mu - sic to heav'n and



her we owe, The great - est bless - ing that's be-low; Sound

her we owe, The great - est bless - ing that's be-low; Sound

her we owe, The great - est bless - ing that's be-low; Sound

her we owe, The great - est bless - ing that's be-low; Sound

*Allegro.*

loud - ly then her fame.

loud - ly then her fame.

loud - ly then her fame.

loud - ly then her fame.

*Allegro. Met. 144=*

Let's im - i - tate her

Let's im - i - tate her

Let's im - i - tate her

Let's im - i - tate her

*p* *f*

8ves

notes a - bove, . . . . And may this ev' - ning

notes a - bove, . . . . And may this ev' - ning

notes a - bove, . . . . And may this ev' - ning

notes a - bove, . . . . And may this ev' - ning

e - ver prove, Sa - cred to har - mo - ny and love,

e - ver prove, Sa - cred to har - mo - ny and love,

e - ver prove, Sa - cred to har - mo - ny and love,

e - ver prove, Sa - cred to har - mo - ny and love,



Sacred to love, sacred to har - mo-ny, sa - cred to love,  
 Sacred to love, sacred to har - mo-ny, sa - cred to love,  
 Sacred to love, sacred to har - mo-ny, sa - cred to love,  
 Sacred to love, sacred to har - mo-ny, sa - cred to love,

8ves.

sacred to love, sacred to love, sacred to har - mo-ny,  
 sacred to love, sacred to love, sacred to har - mo-ny,  
 sacred to love, sacred to love, sacred to har - mo-ny,  
 sacred to love, sacred to har - mo-ny,

8ves.

sa - cred to har - - - mo - ny and love,  
 sa - cred to har - - - mo - ny and love,  
 sa - cred to har - - - mo - ny and love,  
 sa - cred to har - - - mo - ny and love,

8ves.

sa - cred to love, sa - cred to love,

sa - cred to love, sa - cred to love,

sa - cred to love, sa - cred to love,

sa - cred to love, sa - cred to love,

8ves.

sacred to har - mo - ny

sacred to har - mo - ny,

sacred to har - mo - ny,

sacred to har - mo - ny,

sa - cred to har - mo - ny and love. And may this ev' - ning

sa - cred to har - mo - ny and love. And may this ev' - ning

sa - cred to har - mo - ny and love, And may this ev' - ning

sa - cred to har - mo - ny and love. And may this ev' - ning

8ves.



First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "e - ver prove, Sa - cred to har - mo - ny,". The piano part consists of arpeggiated chords. The key signature has one flat (B-flat), and the time signature is common time (C).

e - ver prove, Sa - cred to har - mo - ny,

8ves.

Second system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are: "sa - cred to love. Let's im - i - tate her notes . a - bove, And". The piano part continues with arpeggiated figures.

sa - cred to love. Let's im - i - tate her notes . a - bove, And

Third system of the musical score. It continues with the same four vocal staves and piano accompaniment. The lyrics are: "may this ev' - ning e - ver prove, Sa - cred to har - mo - ny". The piano part continues with arpeggiated figures.

may this ev' - ning e - ver prove, Sa - cred to har - mo - ny

8ves.

sa - cred to love, sa - cred to love, sa - cred to har - mo - ny

sa - cred to love, sa - cred to love, sa - cred to har - mo - ny

sa - cred to love, sa - cred to love, sa - cred to har - mo - ny

sa - cred to love, sa - cred to love, sa - cred to har - mo - ny

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har - mo - ny,

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har - mo - ny,

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har - mo - ny,

sa - cred to love, sa - cred to love, sa - cred to love, sa - cred to har - mo - ny,

sa - cred to love.

sa - cred to love.

sa - cred to love.

sa - cred to love.

8ves.

END.



# INDEX TO ALEXANDER'S FEAST.

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### PART THE FIRST.

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2	'Twas at the royal feast	Recit 6	11	He chose a mournful muse	Recit 31
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4	Timotheus plac'd on high	Recit 15	13	With downcast looks	Recit 34
5	The song began from Jove	Recit 15	14	Behold Darius, great and good	Chorus 34
6	The list'ning crowd admire	Chorus 16	15	The mighty Master smil'd to see	Recit 38
7	With ravish'd ears	Air 21	16	Softly sweet in Lydian measure	Air 38
8	The praise of Bacchus	Recit 25	17	War, he sung, is toil and trouble	Air 40
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PREFACE.—Notwithstanding the many editions of Beethoven's Sonatas that exist already, the present one will stand in need of no justification if it should prove a help towards the better rendering and clearer understanding of these great works. This it aims to be.

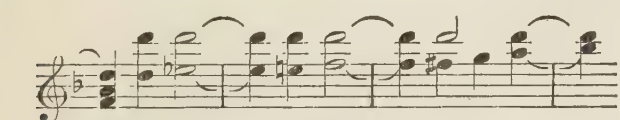
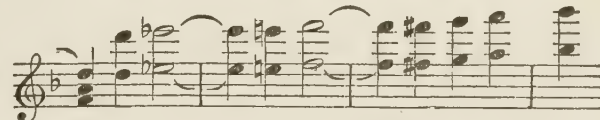
Firstly: by the fingering. Many passages, from their complication, present difficulties almost insurmountable to amateurs without some guidance, others again admit of various ways of fingering; in all such cases the one selected is that which the Editress, on careful consideration, believes to be the most conducive to the clearness of the phrasing; and even should it not seem the most easy or simple, the player may be repaid for any practice spent upon it, by a better insight into the purport of such passages.

Secondly: by the slurs, which are of such essential importance to define the phrasing, and yet are so seldom placed with due attention. These have been carefully revised; the best editions have been compared; in innumerable places where (contrary to musical sense and feeling) the slur stops short of the final note or resolution, it is here made to include such note or resolution; in fugal movements where the subject is originally slurred, the same indication is added in all its repetitions.

Thirdly: by the addition of the small staves in some places; it must be borne in mind that the compass of the Pianoforte was formerly much more limited than it is now, the highest note at one time being F  and

consequently passages which, in the first part of the movement, appeared in a certain form, were obliged, when they recurred in the second part in a *higher* key, to be compressed for want of notes. In many cases this enforced alteration led to the addition of a new feature of interest, as, for instance, in Sonata No. 4 (page 51), where

 occurs instead of  and again in Sonata No. 17 (page 221)—

 instead of 

In both these examples the introduction of the Pedal-note in the top part is so novel and beautiful, that it more than compensates for the loss of the original form of the phrase—wherever similar instances occur (and there are many), no alteration is proposed; but where no such compensatory element exists, where it is plain that the mechanical limitations of the instrument alone prevented a complete reproduction of the original passage, such passage is here printed in the shape in which it would probably have been written, had the key-board in Beethoven's time had its present extent. Such alterations are offered as suggestions only; whoever prefers, can of course play the passage according to the original text.

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